

The **ETUDE** MUSIC MAGAZINE

MAY
1927



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Those interested in piano compositions for teaching, recital or diversion purposes may become acquainted with excellent compositions of famous composers each month by reading this page which will present short biographical sketches, portraits and a list of selected compositions of four leading composers.

C. S. MORRISON



ARDAB—A Nolette
No. 14289 C. S. MORRISON Price, 40 cents
Grade 4



COLLEGES, bands and compositions are the key-words in the biography of Professor C. S. MORRISON who, for about sixteen years (from 1884 to 1906, approximately), taught music in various colleges throughout the middle west. He has also organized and led some notably fine bands, as for instance the Imperial Band of Adrian, Michigan, where he now lives. His composing dates from about the year 1885. He has written mainly in the smaller forms, in which he has been outstandingly successful.

CARL KOELLING



HUNGARY—Rhapsodie Mignonne
No. 7014 CARL KOELLING Price, 45 cents
Grade 4½



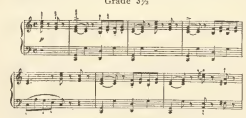
Just a Few of the Excellent Numbers of
Cat. No. Title Grade Price
7014 Hungary, Rhapsodie Mignonne, Grade Price
3860 Two Flowers, Zwei Blumen, 11½ \$.30

CARL KOELLING was born in Hamburg, Germany, in 1831, and died in 1914 at Chicago. A pupil of J. Schmitt and E. Marxsen (the latter was Brahms' teacher), Mr. Koelling eventually became a noted conductor and a very prolific composer. He settled in Chicago in 1878. His wife, an accomplished vocalist, and a pupil of Stockhausen and F. Lamperti, was always a great inspiration to him in his writing. Mr. Koelling wrote an opera and also other large works, but his piano compositions are of pianoforte writing. Many of his teaching pieces have enjoyed enormous sales.

WILHELM ALETTER



MADAME POMPADOUR, a la Gavotte
No. 17327 WILLIAM ALETTER Price, 35 cents
Grade 3½



Some of the Charming Compositions of
Wilhelm Aletter
Cat. No. Title Grade Price
17327 Madame Pompadour, a la Gavotte, Grade Price
19556 Wave March, 11½ \$.25

WILHELM ALETTER, born in Germany, 1867, is now a resident of Berlin. Mr. Aletter has had a varied experience as composer, performer, teacher and publisher, including several years in America. Very many of his piano pieces in drawing-room style and in characteristic vein for educational use, published both in Europe and America, have made great successes. Mr. Aletter has a vein of very attractive melody. A fine group of his compositions are to be found in the catalog of the THEODORE PRESSER CO., and even at this writing there are others coming along in the new issues. It is quite possible that the musical world will be given many more excellent Aletter compositions in days to come.

CHARLES HUERTER



FIREFLIES
No. 18413 CHARLES HUERTIER Price, 45 cents
Grade 3½



A Number of the Notably Successful Compositions of Charles Huertier
Cat. No. Title Grade Price
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18462 Thoughts at Sunset, 11½ \$.45
23110 Joy of Spring, 1½ \$.30

BROOKLYN, New York, is the birthplace of CHARLES HUERTIER, who was born there in the year 1885. Trained at Syracuse University under Seiter, Frey and Bierwald, Mr. Huertier eventually attended the Royal Conservatory, where he studied mainly with Paul Juon. It was Mr. Huertier's original intention to be a pianist, and not until 1911—that is to say, not until he was twenty years old—did he begin composing. His first number was published in 1911 by the THEODORE PRESSER CO., and since then he has written nearly two thousand selections. Today his works are internationally known; his songs are on the programmes of some of the world's greatest singers and his piano pieces are in wide demand, both for recital and teaching purposes. He resides in Syracuse, New York.

These biographies and lists are being reproduced in well printed folders. Any desiring folders on composers that have been presented in past months may have them free upon request. OUR EXAMINATION PRIVILEGES APPLY ON THESE NUMBERS.

A List of Meritorious Compositions of C. S. MORRISON

Cat. No.	Title	Grade	Price
14289	Ardab, A Nolette	IV	\$.40
13735	Military Dance, Mazurka No. 1	IV	.30
17340	The Whirlwind, Intermezzo	III	.35
14230	Minuet	III	.30
13736	Waving Tresses, Mazurka No. 2	III½	.35
15776	Vanished Hopes	III	.40
16079	Trolic, Nolette	III	.35
14690	Parade of the Amazons, March	III	.40
17480	Parade of the Amazons, March	III	.40
17327	Manitou, Fantasia	III½	.40
13765	Forest Echoes, Waltz	III	.60
17480	Moment of Truth	III	.35
14327	In the Twilight, Fantasia	IV	.55
16080	Spring Time, Intermezzo	III	.40

Cat. No.	Title	Grade	Price
4332	Serenade, No. 1	III½	\$.35
3421	Flying Leaves, No. 1	III	.35
2411	The Shepherd's Morning Song	III	.40
3420	Flying Leaves, No. 2	III	.40
4866	From Norway, Dance Caprice	III½	.40
3410	Flying Leaves, No. 1	III	.30
2230	Builing Blasmus	IV	.50
3693	La Chasse au Lion, Galop Brillant	V	.60
7670	Folies from the Lagoon, Serenade Barcarolle	IV	.30
6913	The Finnish Maid	VI	.45
1722	Bird of the Forest	VI	.45
1589	Whispering	VI	.45
13021	Ballet of Sirens	IV	.35
13328	Succato Scherzo	IV	.45
11313	Commencement March	III	.40
9781	Light Echoes, Toccata	III	.30
6914	Conductor's Song, Barcarolle	III	.35

Cat. No.	Title	Grade	Price
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19038	Almette, Waltz	I	.25
18942	Almette, Waltz	I	.25
19035	Almette, Waltz	I	.25
19061	Tillie, March	I	.25
19060	Tillie, March	I	.25
19062	Zena, Mazurka	I	.25
19063	Katie's Song	I	.25
19059	Katie's Song	I	.25
6440	Visions Sweet, Reverie	III½	.40
6439	Gavotte Bergerette, "Shepherd's Echoes from the Lagoon"	III	.60
4314	Ardab, Fair Naples, Petite Gavotte	III	.25
7282	Let's We a Measure, Gavotte	III	.40
7283	La Belle, Petite Gavotte	III	.40
4941	Charmeuse, Pas de Quatre	III½	.40

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THE ETUDE

More "Hot and Dirty" Breaks

Some time ago we good-naturedly reprinted an advertisement from one of the theatrical trade papers, in which some of the jargon of the modern jazz music was introduced. We confessed that we did not know the meaning of such words as "hot," "dirty," "gliss," "blue," "break," "weird," and so on, as applied to music; and we know that in none of the musical dictionaries of the world could these words be found. They are the patois of the newly rich in the apparently highly lucrative field of dance music.

With the beginning of the jazz era, people with uncontrollable tootsies have created a demand for dance rhythms the like of which the world has never hitherto known. There was the demoralizing epoch of the waltz, the polka, and the saucy French can-can, which seem like kindergarten processions compared with the modern dance and all that goes with it. Some are blaming the dance on the intoxicating rhythm of jazz. We shall not attempt to adjudicate this question. However, it will be interesting to readers of THE ETUDE to know the angle of the jazz musician's mind, as he views his own music. A recent work entitled, "Sure System of Improvising for All Lead Instruments, Especially Adapted to the Saxophone, Clarinet, Violin, Trumpet and Trombone," by Samuel T. Daley, published at \$3.00, is a most illuminating book. It should be of immense value to anyone whose chief concern in life is how to make "hot breaks," play "dirty" choruses, create "weird" blasts, "chromatic runs," "blue" notes, and so on indefinitely. Incidentally, it shows in an unusual manner how a great deal of piquancy and stimulating rhythm, almost to the point of *tremens agitant* and outright epilepsy, has been added to modern dance music under the broad caption of "jazz."

Who has been able to resist the exciting, irritating, intoxicating, nerve-flying influence of modern jazz? In fact, the music has been made to act like a million whips upon human emotions. If it does not lash our nervous systems into new thrills, it does not succeed as jazz. Just how is this done? Mr. Daley tells us that it is done by virtue of "breaks." The "break" comes at any place in a "chorus" (usually a half cadence or whole cadence) of a popular song, where the performer may improvise upon the chord employed in harmonizing the measure where the "break" is introduced. In a thirty-two measure piece, the "break" would come in the seventh and eighth, in the fifteenth and sixteenth, in the twenty-third and twenty-fourth, and in the thirty-first and thirty-second measures. It might be introduced in other places as the nature of the chorus permitted. The author of this book provides several hundred rhythmical forms which the player of the particular instrument can introduce, employing the notes of the chord needed where the "break" comes. This is known as "hot" playing.

If he introduces certain kinds of chromatically altered notes, instead of playing the straight notes of the chord, itself, this is called "blues." Under other conditions, these notes are known as "gliss." "Gliss" evidently indicates a note sliding one half tone up into the principal note.

"Dirt Playing" is the result of embroidering a rhythmical pattern around the harmony of each measure throughout the entire composition. This "dirt" (sometimes known as "sock") pattern bears very little resemblance to the original theme, except for the fact that it employs the same harmony in each measure.

There are "chromatic" runs and "weird" notes, which in the harmonics are varied. In fact, the author goes so far as to say, "a very weird break is the whole tone scale." At the beginning, he admits that his system differs from the strict rules of harmony, but explains he is dealing with improvising and not harmony, although harmony plays a great part. Many of our teachers of harmony will read the book with surprise, but at the same time they will realize that out of this enormous amount of experimentation (the author says he has provided four thousand "breaks" in the book, which are only a limited number when the possibilities are considered) there has come a certain kind of spontaneity, akin only to the old Italian "improvvisatore," those itinerant Mediterranean minstrels who would improvise both words and music for any event from a funeral to a wedding, or from a christening to a coronation, for a few pieces of copper.

After reading this book, we understand the origin of some of the terrible and destructive cacophony that sometimes comes from a jazz band. On the other hand, it explains how some of the very interesting effects are achieved through an accidental improvisation upon the part of ingenious wind instrument players, after the manner of the improvisations of gypsy performers in Hungarian bands.

Musical Malpractice

THE EMPLOYMENT of such a beautiful, such a heaven-given, thing as music for base uses always seems like a profanation. There are those, of course, who say that "music is music and, like the flower in the dung pile, stands out more beautifully because of low surroundings." However, where music is used for vicious ends, it seems to have the quality of emotionalizing those in pursuit of those aims. Music in a brothel rarely raises the moral standards of the inmates. Thus, like fire, it may be used properly for the benefit of man or for his destruction.

Napoleon did not hesitate to use music as a part of his political friendship. When the sinister "Little Corporal" wanted to win the friendship of the Spanish, he urged Spontini to write *Ferdinand Cortez*. Before the opera was completed Napoleon's scheme collapsed and the emperor showed his love for art by suddenly seizing an intense dislike for the musical work and prohibiting its production by a decree. Spontini suffered constantly by reason of his ill-chose political affiliations.

Gratitude

THE FINE letters of appreciation which have come to us from ETUDE MUSIC MAGAZINE friends who have profited by the ETUDE RADIO HOURS inspire us to state here our appreciation of the very fortunate arrangements made with Gimbel Brothers in New York and in Philadelphia (Stations WGBS and WIP) and with the Sears, Roebuck Foundation in Chicago (Station WLS), which have made these programs possible.

When the matter was first broached to Gimbel Brothers in Philadelphia, the members of the firm realized the great educational possibilities of the ETUDE HOUR. Their cooperation has been of high altruistic value as has that of the officers of the Sears, Roebuck Foundation.

Our friends have doubtless noticed that the programs have represented the catalogs of numerous publishers and the faculties of many leading educational institutions.

The Real Secret of Relaxation in Pianoforte Playing

By MARCIAN THALBERG

Noted Pianist and Teacher
Professor of Pianoforte Playing at the Cincinnati Conservatory

This has already manifested itself as a practical method of disseminating musical education, valuable alike to music lover, student and teacher.

In December the program over WIP and WGBS was interrupted because of the transfer of the broadcasting station to the magnificent new Gubel Building in Philadelphia. The Program of the Christmas Service of the Theodore Presser Company, at the First Baptist Church in Philadelphia, with notable addresses from the Hon. Roland Morris, former United States Ambassador to Japan, Lt. Commander John Philip Sousa, U. S. N. R. F., and Mr. Owen Wister, noted American novelist and publicist, were broadcast over station WIP.

New Standards in Piano Study

The standards of pianoforte study in America have been rising by leaps and bounds. Better than this, the facilities for the study of the instrument have been increasing incredibly.

By this we mean that in addition to the improvement in teachers and in methods of teaching, the player-piano, the talking-machine, the radio, and now the vitaphone, have made it possible for students even in remote districts to have advantages a thousandfold more interesting and productive than had, for instance, the one who is writing this editorial.

The study of the piano has been proven by educators and psychologists scarcely to be equalled as a form of mental training, by any other cultural subject. The late Dr. Charles W. Eliot, President of Harvard University, went so far as to say that "Music is the best mind trainer of them all." This was an opinion which the great educator rendered only after exhaustive consideration of the different studies in so far as their relative effect upon the discipline of the mind and body is concerned; that is, the results and benefits which remained after the educational effort of the student had been summed up.

These benefits of music training may be summed up in part thus:

1. **Self-Expression.** By the study of an instrument the student learns to express ideas of others, as well as his own, through a very sensitive medium. All psychologists know the immense importance of this, particularly with young people.
2. **Concentration.** No other study demands such continuous and intensive concentration as does that of an instrument. This mental and personal discipline alone would make the study of a musical instrument a profitable investment.
3. **Memory.** The study of an instrument and learning to play from memory are of astonishing value in the training of the memory. Musically trained people usually have superior memories.
4. **Accuracy.** Only one who has played an instrument knows how accuracy is developed by the study of an instrument. The fingers are trained to hit the given mark at exactly the right fraction of a second, with just the right degree of force.
5. **Self-Reliance.** The ability to play an instrument in public cultivates a "presence," an aptitude to meet strangers and conditions which is a most important life asset.
6. **Rapid Thinking.** Trained musicians think with great rapidity. In music study the mental processes are accelerated to a speed many times that demanded in ordinary thought.
7. **Poise.** The study of a musical instrument, and particularly the study of the classics, develops a sense of good taste, beauty, form and balance reflected in the personalities of musically trained people.

The student of music today has the advantage of listening to the great music of the world at an expense but a fractional part of that known by his father. Added to what his teacher

has to give him, he can compare his playing with that of the greatest players of the time as he hears them through reproductions on the player-piano, the talking-machine, or over the radio. As the editor is writing this he is, for instance, inspired by the performance of one of the great virtuosos playing over one hundred miles away.

THE ETUDE has insisted for years that the teacher who did not employ these modern musical devices as a regular part of the educational work was missing an important opportunity. These instruments are of course of incalculable value to those who have not had a musical training; but they are also of great importance to those who are securing a musical education since one may follow the mechanical roll or record with the printed music. We know of a good amateur violinist who got her interpretation of Bach Air in G from the record of a famous violinist.

Nevertheless, the greatest value that can come from music comes through the actual study of an instrument. The point we make is that the study of an instrument is vastly more interesting and exciting now than it ever was before, thanks to the reproducing instruments and the music on the air.

Atmosphere! One can now have more musical atmosphere in one's own parlor in the heart of an Arizona ranch than was possible in a European music center in a month, only a few years ago. The cost—possibly one-tenth as much.

Kapellmeister Music

"KAPPELLMEISTER MUSIC" is musical slang for compositions devoid of inspiration. Alas, many of these musical "hits" have found their way into print. All too often they expose the working of a brain trained in the higher intricacies of counterpoint and harmony; yet the music is worthless—poor cheap hackstuff, destined for certain oblivion.

This all means that, while training in musicianship must be acquired in some way—whether by the more or less crude methods experienced by Schubert and Moussorgsky or by the severe drilling that an Albrechtsberger might give a Beethoven—it is conversely true that all the training in the world will not make a real composer.

The whole difficulty with training is that for the most part it is based upon stereotyped patterns or, as the Germans say, "Schablone." Schablone is the word for stencil. Steibelt was a Schablone composer. Almost everything he did was cut from a stencil of something he had previously heard or experienced. One could not call it plagiarism, but it certainly was not original creation.

Our psychologist friends will prate about the brain processes which are based upon previous experiences. All mental industry feeds upon the conscious recognition of something that has been introduced to the mind in the past. The creator, after all, works by putting this and that together and thus evolving what the world recognizes as a new thing. We can not say what experiences in the past of the life of Schubert works are wholly unencumbered, original, apart from any suggestion of the past. They are the opposite of Kapellmeister Music.

Bridging the Summer

Keeping up musical interest over the Summer is one of the serious musical problems of students, parents and teachers. Thousands of dollars of musical investments in musical education are dissipated in Summer indolence and indifference. Thousands of students with real ambition look forward to the Summer as the greatest chance of the year to attend a Summer musical course at some famous school, or others depend upon self-study. One of the best ways in which to keep up musical interest is the musical magazines which make August and July just as interesting as any other month.

RELAXATION has always been and remains the final aspiration and the function of the pianoforte; and to the proud and most ambitious rulers who, after their immense conquests, aspired to enjoy in peace and relaxation the spoils and the fruits of their victories, to the most humble and obscure individual who takes pleasure in his rest after labor, the final aim is to relax, and to enjoy the benefits of hard work.

The average individual, and therefore the great majority of humanity, works in order to obtain a relative independence so that he may "do as he pleases"—*relax*. When he has built up for himself the requisite fortune in material things, he has accumulated a certain amount of power or strength. It is this strength which enables him to be independent; it is this independence that permits him the luxury of relaxation.

Desire for Easy Results

IT IS characteristically human that we desire to obtain results with the least possible effort. And a certain gambling spirit in man has always made him eager to take chances in the hope of arriving somewhere with less effort than that made by his more cautious and conscientious fellows. And, in the realm of art, human nature is actuated by the same impulses that guide men through the mazes and struggles for supremacy in the material world.

This is the real reason why all the modern theories about relaxation in pianoforte playing, as well as the theories of playing with the weight of the arm, the shoulder—and goodness knows what else—have become so popular. In these theories is the definite promise that with the least effort one will obtain the greatest results. And as pianoforte playing comes more and more into vogue with the masses, the easy methods of superficial effort grow more and more popular.

In fact, these theories have become so popular, that the necessary muscular development of arm, hand and fingers, together with the exercise of the wrist—the four essential parts—has been neglected in our actual so-called "modern" teaching, to an incredible extent.

Relaxation Not a Cause

RELAXATION is the consequence of a cause, and not a cause in itself. The cause of relaxation is contraction. In other words, relaxation is a negative, a passive state. Complete relaxation is death. Even while one sleeps there are still muscles at work which we do not control, but which contract and relax just the same. Life is expressed in contraction and relaxation. And as pianoforte playing is also a function of life, "complete" relaxation is consequently impossible.

In listening to, observing and questioning the great pianists, we always get the impression and the assurance that the artist is completely at his ease when he plays. In other words, "completely" relaxed. And the artist tells us that he "does as he pleases with the keyboard," and gives us also the advice to do the same. We observe with what astounding ease and assurance he performs the most difficult and intricate passages, with what lightness, clearness and speed he gets over the most strenuous passages. In short we observe how "playfully" he behaves at the keyboard. Not in vain

have the people of nearly all the nations designated this artistic function as the function to play the pianoforte; and not to force the pianoforte, or to get at odds with it, or to struggle with it, or even to get into a bitter fight with it!

Harmony With the Instrument

BUT, OF COURSE, nearly all of these artists had to work at the piano, got at odds with it occasionally, struggled and even fought with it—naturally, as masters. And, in public, they give us the impression that they are in complete harmony with their beloved instrument, that they have known nothing but happiness and contentment during the many years they have been in communion with it, somewhat like those ostensibly congenial married couples who reveal in public only the happier side of their relationship.

And how do these artists finally attain this glorious, harmonious effect—when they give the impression of carelessly lovingly the key-board, when they seem to follow only their sublime inspiration, re-creating the inspiration which elevated the composer to such immeasurable heights, when the thought alone of it takes our breath away, and subjugates us to follow their enchantment, thrilling us all over and over again! How do they obtain these results?

Cultivating the Gift

THERE ARE BUT FEW who have known only constant happiness with the key-board. There are like millions who inherited fortunes from their parents. If you ask them to advise you how to obtain such pianistic wealth, they will generally give you very vague and unpractical, or, at any rate, impractical counsel. The majority have obtained these results through gift and hard work. The gift (about which I must talk another time)

must undergo a long process of cultivation. And hard work must be performed to exercise our physical assets, the muscles; and with the muscles the nerves must be disciplined, the nerves which command the muscles. In other words, we must develop our muscles, and particularly those which are required for our instrument, to the highest efficiency. To develop the muscle means to strengthen it; and the more we contract the muscle, always under the control of disciplined nerves, the quicker we strengthen it.

The exercise of contraction must take place slowly, that is, the development of the muscles to be used in pianoforte playing is acquired exactly as the pugilist or any other athlete acquires the development of his muscles. His hips are developed, as we know, first by very slow contraction, drawing up the arms under great tension and then straightening them out under an equally trying stress. Consequently, we see that at no moment while he is developing his muscles is there any "complete" relaxation.

Complete Relaxation Impossible

THE SAME PRINCIPLE must guide the development of the muscles of the fingers, hand and forearm. When practicing one must contract the muscle which uplifts the finger or the muscle which forces the finger down. In the moment one forces the finger down with vehemence the muscle which uplifts the finger relaxes, and vice versa. This applies to the development of all muscles that must be considered in pianoforte playing. Consequently, "complete" relaxation in pianoforte playing is impossible. And when artists say that they relax completely, they mean that they contract the muscles which are useful and necessary at the given moment, and those only. Fur-

thermore, that they have complete control of their muscles and so relax all those which do not come into consideration at that given moment. Herein lies the important fundamental of muscular control; the contraction of only those muscles necessary, and complete relaxation of all other muscles. The cause of technical imperfection in pianoforte playing consists mostly in contracting more muscles than are necessary for the execution at the given moment.

The exercises which tend to develop the independence of the fingers are the exercises of first importance and necessity. This is so because they develop not only the small muscles of the hand but in the same one also develop the larger ones of the arm. And last, though not least, there are the nerves, the sensibility of which will be increased in proportion to the complexity of the finger exercises for independence. Quite special care must be devoted to the muscles of the forearm. They, as well as those of the hand and the fingers, should be exercised daily in the same efficient manner. I shall indicate at another time some of the various exercises at the keyboard which I consider the most appropriate for obtaining the quickest results in the shortest time and which form the basis of my teaching.

Exceptions That Prove

OUT OF THE HUNDREDS of pupils that have studied with me during the past thirteen years at the Cincinnati Conservatory of Music, only two were unable to develop and strengthen their muscles. All of the others, the vast majority, gained rapid control by the process of exercising diligently the muscles of the fingers, hand and arm. The two exceptions, that proved the rule, could not develop their muscles by any amount of exercise. This can be attributed only to an unusual organic quality of muscle which did not respond to natural law.

Although the essential character of the pianoforte in general and the keyboard in particular have undergone no great change during the past hundred years or so, the varying conditions and tendencies of life have changed our methods of teaching considerably. The teacher is forced to go with the times. And he is a poor teacher indeed who continues teaching the way he was instructed. The natural increase in admirable pianoforte literature has necessitated a great change in the method of teaching. The pianist of to-day has to cover twice as much territory in the field of composers as did the pianists of fifty or seventy-five years ago. He has to concentrate his work to a much greater degree in order that he may produce the greatest results in the shortest time. That means he has to eliminate all those endless books—Czerny and Cramer and "all such"—and to limit his technical studies to a rather small set of exercises. These exercises have to be the essence of all those long books of studies, of that medicine mixed with too much water!

The small set of exercises which every aspiring pianist must practice daily is made up from those two types of exercises which tend to develop Strength and Independence of the fingers. One must not lose sight of the fact that the pianoforte is played, after all, with the fingers and not with the nose. This in spite of the so-called "modern" theories of "relaxation" which have neglected the important part of finger



MARCIAN THALBERG

work to an incredible extent. In fact, Strength and Independence of the fingers are the two and the only two most important factors in the art of pianoforte playing. These two types are the parents of Velocity. *Velocity cannot be practiced.* She is the daughter of Strength and Independence of the fingers, and the more superior these two are, the finer and more beautiful the Velocity will be.

Equal beauty and all the other worthwhile attributes in pianoforte playing are likewise children of these same parents, Strength and Independence. Of course, the art of pedalling, which is considered to be the soul of the pianist, is also important. It requires a special and very earnest study.

A Negative Function

RELAXATION cannot be practiced. It is a negative function dependent upon the positive function of contraction. Relaxation depends upon controlled strength. In the case of the pianist it depends upon the controlled strength of the muscles of the fingers, hand and fore-arm. The greater the controlled strength of these muscles, the greater will be the relaxation of the performer. Weak and uncontrolled muscles make for stiffness and uncertainty of movement. Very often a child starting to play the piano plays stiffly and awkwardly, because the muscles are not developed. They are weak and not under control. Attack the weakness of the muscles, strengthen them, and the stiffness will disappear in proportion. One can relax only developed muscles.

The apparent ease with which great artists play, the ease which is the aspiration of every student of the pianoforte, is that final mirage in the land of human desire. And, after all, this ideal is not purely an illusion; for it actually exists, and can be arrived at.

We conclude by saying that relaxation in pianoforte playing means relaxation of the developed muscles. It is not a matter of playing in the result of relaxation of undeveloped, strong muscles; that to relax undeveloped muscles is of no avail—from nothing can come but nothing. Keep this in mind.

Self-Test Questions on Mr. Thalberg's Article

1. What is the real incentive for relaxation in piano playing?
2. In what way is Relaxation the consequence of a Cause?
3. How must the "Gift" of the artist be cultivated?
4. Why is complete Relaxation impossible?
5. What are the sources of Velocity?

What Music Thinkers Think (?)

"CHOICE ANKERS" drop up in the experience of every teacher. Here are a few gleaned from papers turned in at a recent school examination in London.

- Q. How many sorts of scales are there?
A. Three; the major, the minor, and the chromatic.
- Q. What is a double sharp?
A. When you strike two black keys at the same time.
- Q. Define "Form" in music.
A. Well, it is not good to applaud by stamping your feet; you should clap your hands.
- Q. Can you say anything about the "Prelude" Chorus?
A. It was composed by a man named Halle who in his youth had been apprenticed to a blacksmith.
- Q. What does "di" signify?
A. "So far," for one day's practice.
- Q. What is a "Minuetto"?
A. A piece that you can play through in one minute.

Ten Rules for Writing Music

By Helen Oliphant Bates

1. A note will be directly after a note on a space, and in the space just above a line on which the dotted note appears.
2. A change of clef or signature which does not occur in the middle of a measure should be made at the end of the one preceding that in which it takes effect. For example, if the fourth line of a piece begins with a new key, the change of signature will be made at the end of the last measure of the third line; or if a part changes from bass to treble clef in the third measure, the sign will be placed at the end of the second measure.

3. The double bar bears no relation to the end of the measure. It may occur after any beat or fraction of a beat, and marks the end of a division of a long composition, or a phase of a hymn.

4. A slur may connect either heads or stems of notes, but it a always connects the heads.

5. Stems of grace-notes usually turn up to the end of the measure. It may occur after any beat or fraction of a beat, and marks the end of a division of a long composition, or a phase of a hymn.

6. The tenor part in anthems is written an octave higher than it is sung, if the treble clef is used.

8. In vocal music each note to be sung must be placed on a line, and the syllable. Several notes are sung to the same syllable. Stems should connect notes sung to the same syllable.

9. The phrasing, in music for orchestral players, should be carefully marked, because these musicians detach all notes not connected by staves.

10. In general, an accidental lasts only to the end of the measure. When an accidental introduces a modulation, it is customary to cancel the modulation, it may be in the same measure.

A Simple Ear Test

By George Couller

To sharpen the aural sense, a simple and fruitful exercise is to listen, in another's recitation, for alien sounds purposely inserted for the occasion. This can be made a quite exciting game. Particularly in words one's skill is exerted in detecting false notes, for in these few players need very carefully each separate tone, being conscious only of the broad outline of melody.

Should the listener not discover the changes after a line has been played, they should be repeated in the original form for comparison. The faults need to be made more obvious for the less acute pupil, even to the extent of playing wrong melody notes, for it is a fact that one may be able to play a tune quite accurately and not have the vaguest mental record of it as an independent experience.

Many ways of transposing and transforming a melody will present themselves. The key may be changed, and the pupil asked to identify the new key contrasted with the first. Soft passages may be played loudly, staccato notes made legato, rhythms distorted, phrases garbled, accents misplaced.

By learning to recognize such changes the listening powers will be made more acute and, more important still, the capacity for musical enjoyment will be greatly increased.

"Every well-trained youth ought to be taught the elements of music early and accurately."—RUSKIN.

Making a Musical Start

By Dr. Annie Patterson

MANY YOUNG MUSICIANS, at all stages of proficiency, have asked the writer, "How, having obtained the necessary training or qualifications, may one best make a start in the musical profession?" Of course, much depends on the actual branch of the musical calling which one intends to follow. Thus a teacher, commencing, will naturally acquaint friends and acquaintances with the fact that he, or she, is ready to take pupils in whatever is the chosen subject. Press advertisements to that effect will be inserted in leading musical or general papers, and a lookout maintained for any "want" that may suit the case. Sometimes one's own school, or even a sympathetic teacher already in the swim can be found willing to help the aspirant.

A good plan is to have a neat circular, printed, with attainments—whether certified or otherwise—and to have this distributed in all likely quarters of one's immediate neighborhood. Should this plan be chosen, care should be taken to make the information given concise and clear. Some approval of stating terms; and a medium standard for these is wise in the case of a beginner. Others take a studio in a good locality, place a large plate on the door, and wait for pupils, as does the doctor for his patients. It all needs a little initial outlay. But the first applicants who come along may usually be counted upon to cover this.

The Public Entertainer

SINGERS and performers need to try somewhat different tactics. "Getting known" is, with them, a still more strenuous business than it is for the preceptor. Concert engagements are few and far between; and these can be obtained only when some reputation for efficiency and reliability is already acquired. Before we can be hoped for, a good deal of what may be called "Thank you" work has to be done.

Just as teachers thrive by the number of good students who have passed through their hands, so the artist relies on press notices if not verbal commendation from

authoritative sources as to the value of their executive displays. Consequently, the more influential people in the musical world that the young vocalist or executant comes into contact with, the better for future prospects. Often a "star" disappears in some leading role at the last moment. This is the debutant's opportunity; especially in operatic work.

Public music schools, as are the private ones, their unexpected dynamic entrance can bring about a real thrill of exhilarating excitement; but, in the hands of the novice, it becomes like a cheap, bungling, tawdry pianistic trick, robbed completely of its fascination and charm.

Liszt, Chopin, Paderewski, Godowsky, Saint-Saëns, Grieg, Schumann, and a host of other great composers, have woven the glissando into their musical works in a most artistic manner. The student who would do justice to this interesting embellishment must give it sincere consideration and practice it in its various forms.

Helps to Success

NOTWITHSTANDING all the "little plans," the talent of starting is generally an acute one. Problems, in any case, must be above reproach; health should be reliable; and, particularly, the temperament should be a hopeful one, with the old virtue of patience and perseverance needs to be in continual cultivation. The few algorithms—no matter how fine—should be perpetually before the mind. Such are, to quote a few of the most indisputable:

"There is always plenty of room at the top."

"Where there's a will, there's a way."

Having done all in one's power to succeed, and still more strenuous, if at all attainments are worthy of success, it is never any need to be discouraged by yet pessimistic. "The lives of all who have attained eminence, in music as well as in other departments of art activity, as substantial object-lessons to those who should follow in their footsteps. We may, indeed, affirm that, given the right amount of wishing and striving, everything comes to them that wait—not only, we venture to add, but happily, hopelessly and ever ready for the "occasion" when it does come.

"Far more harm than good has been done by those critics who insist upon an ultra-refined standard at all times and who look with contempt upon any note that may not yet have caught up with their own."—THE PITCH PIPE.

Can You Tell?

Canter No. 1

1. Who wrote the Blue Danube Waltz?
2. What singer was called the "Swedish Nightingale"?
3. What is Felix Borowski's most popular composition?
4. How many different clefs are used in music?
5. Who is called the "Father of the Symphony"?
6. What great Oratorio was first performed in Dublin on April 13, 1742, as a benefit for unfortunates?
7. What maker produced the most valuable violins?
8. Who began the practice of using the thumb in piano playing?
9. How do the terms "do," "tonic," and "key-note" differ from one another?
10. What countries employ the Pentatonic Scale in their folk-songs?

TURN TO PAGE 395 AND CHECK UP YOUR ANSWERS

Save these questions and answers as they appear in each issue of THE PITCH PIPE. These are worth remembering. Teachers can make a keep book of them for the benefit of early pupils or others who ably by the recipient note reading table.

How To Play Glissandos

By LESLIE FAIRCHILD

A GLISSANDO is a bit of musical embroidery that may be woven into the design of a composition with much interest. In the hands of an artist, it can be made to appear like a glimpse of shimmering silver or a bit of intricate needle work or old lace. On the other hand, its unexpected dynamic entrance can bring about a real thrill of exhilarating excitement; but, in the hands of the novice, it becomes like a cheap, bungling, tawdry pianistic trick, robbed completely of its fascination and charm.

Liszt, Chopin, Paderewski, Godowsky, Saint-Saëns, Grieg, Schumann, and a host of other great composers, have woven the glissando into their musical works in a most artistic manner. The student who would do justice to this interesting embellishment must give it sincere consideration and practice it in its various forms.

Most students are familiar with the common form of glissando as executed on white keys only. This is the simplest and most ideal form to play; and its technique can be easily acquired by the student. More difficult glissandos to perform are those which are:

- (I) Executed on black keys only.
- (II) Chromatic glissandos.
- (III) Glissandos in scales other than the key of C.
- (IV) Glissandos in octaves.
- (V) Glissandos in thirds.
- (VI) Glissandos in contrary motion.
- (VII) Others less frequently used.

Each of these glissandos has its own particular method of attack. For example, in ascending passages on white keys, the right hand uses the nail of the third finger, while the left hand uses the nail of the thumb. In descending passages the fingering is reversed—the right hand making use of the nail of the thumb and the left hand, of the nail of the third finger.

The Pearty Effect

IN ORDER to produce the desired pearty effect, the hand must glide across the keys in the most even manner. The slightest hitch, sudden spurt or unevenness will ruin the entire effect. Nothing mars the effect of a glissando more than having a ragged and uncertain ending. It is highly imperative that we end clean-cut and decidedly on the final note. The following ingenious method will undoubtedly help to master this situation. The dotted line in glissando whose final note is C. At this final note let the finger slide down to the front edge of the key as shown by the dotted line. This method will make the final note decisive and will prevent the possible chance of running over the last note of the glissando.



There is, however, one example that does not call for any such accuracy or precision and which can be found in the first glissando of Grieg's *Shepherd's Hey* in which has the following amusing footnote: "It doesn't matter exactly what note the glissando ends on." The instruction for the final glissando is, "Gliss. (not too fast) on any white keys."

Glissandos are far more brilliant and iridescent in quality when played on a light-actuated keyboard and naturally there is less wear and tear on the fingers. Glissandos played with both hands are hardly

more effective than those done with one hand and are much more difficult. The chief difficulty lies in keeping the hands together. The left hand is inclined to lag behind the right, and therefore it should be made to travel slightly faster than the right. Practicing with the hands crossed will promote this independence considerably. Another method of assuring both of coming out evenly, is to use the tonic in each octave of the scale as a goal and to strive to have both hands reach the tonic at exactly the same moment.

Degrees of Shading

GLISSANDOS should be practiced in all degrees of shading, from the most delicate pianissimo to the most brilliant fortissimo; also in various crescendo and decrescendo and in contrary motion, thirds, sixths and tenths.

Should the fingers become sensitive or sore in practicing glissandos, it is advisable to bind the employed fingers with a small piece of adhesive tape.

Glissandos are quite possible to be played in the key of A minor, F-major, D minor or G major. The right hand plays the glissando in the key of the left hand breaking in with the accidentals G#; B, C#; F#.



**Fingering recommended by Alberto Jonas in his "Master School."

Glissando octaves can be executed properly only by those who have large, powerful hands. In using the keyboard the fifth finger is curved so that the nail glides over the keys, while the inner edge of the thumb depresses the lower key. In coming down the procedure is reversed; the nail of the thumb glides over the lower

note, while the inner edge of the fifth finger depresses the top note.

I have yet to find the composer who has written a chromatic glissando in his composition; yet this is highly brilliant and easily executed. In ascending passages in the right hand the nail of the third finger rests on the white keys while the nail of the second finger rests on the black keys. Hold the fingers somewhat stiff and ascend the scale in the most even manner. This same fingering holds good for descending passages in the left hand. In descending with the right hand, and ascending with the left, the scale will have to be executed with the second finger on the white keys and the third finger on the black keys.

On the Black Keys

THE PERFORMANCE of glissandos on black keys is much more difficult to execute with the fingers than on white keys, owing to the greater space between each note. In pursuing a biography of Cyril Scott, by A. Eaglefield Hull, my attention was called to the fact that someone had remarked to the author—"I love Scott's music, but I am absolutely stumped by the glissandos, especially those up and down the black keys in 'Lotus Land' and 'The Twilight of the Year'." Can he do them himself? I, too, was confronted with the difficult problem of how to execute the weird black key glissandos in Scott's "Lotus Land."

At that time I was studying with Mr. Grainger, who is a close associate of Mr. Scott, and had access to a vast number of compositions with his special markings. His method of performing this glissando which is entirely on the black keys is no doubt the most unique bit of piano technique that I have ever encountered. It requires a special kind of technique which is carried in the inside pocket of the coat until ready for use. In case of a lady performing the glissando the handkerchief may be carried in the lap and made of the same color as her dress. Ex. 3 will illustrate this form.

Next, glissando on five tones of the C scale as experiment until you are capable of producing the same effect with the regular scale fingering. Continue with these examples, building each one note higher until you have carried the scale out two or three octaves. Notice the velocity and quality of your scale work improve by the use of this simple technical device.

The pedals, properly handled, add considerable charm to the effect of glissandos; but it is advisable to practice them without the pedal in order to detect any unevenness, missed notes, poor attack, releases, or other defects.

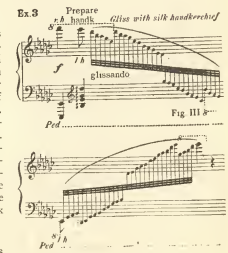
Below is a partial list of well known compositions containing glissando passages:

- (1) Hungarian Fantasy Liszt
- (2) Rhapsody No. 10 Liszt
- (3) Concert in A major Liszt
- (4) Variations on an original theme. Paderewski
- (5) Valse Caprice C. Saint-Saëns
- (6) Prelude No. 1 Debussy
- (7) Shepherd's Hey Percy Grainger
- (8) Colonial Song Percy Grainger
- (9) Shepherd's Hey Percy Grainger
- (10) Lotus Land Cyril Scott
- (11) Twilight of the Year Cyril Scott

*No. 10 and 11 are black key glissandos.

Self-Test Questions on Mr. Fairchild's Article

1. How should one practice glissandos to make them most effective?
2. Name six ways of executing glissando passages.
3. Which one is the most ideal to perform?
4. What technical work can the glissando help you to perfect?
5. Name at least ten compositions that contain glissando passages.



Putting the Glissando to Work

DID YOU KNOW that glissandos could serve you as a splendid example or model of the pearty scale? Such is the nature of the pearty scale. Alberto Jonas, the famous Spanish virtuoso and pedagogue. The idea is to have the fingers imitate exactly the touch, tone and velocity of the glissando. On the first four notes of the scale of C. Play this short run over and over until the ears have become accustomed to its sound, then try to imitate it exactly with the regular scale fingering.



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Summer is almost with us and THE ETUDE has some exceptionally fine things in store for its readers, which will help them to pass this season more pleasantly and profitably.

Teaching Scales to Young People

By Mae-Aileen Erb

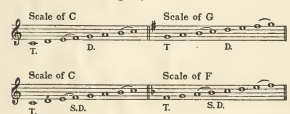
The very first step in teaching scales to children should be to impress upon them a thorough knowledge of steps and half-steps. In their earliest lessons they should be taught that from one key to the very next key, whether it be white or black, is a half-step. They should find steps and half-steps in the various parts of the piano; and the teacher should play examples such as the following at each lesson while the child names them promptly:

C-C#-half step
C-D-whole step
C-D-half step
C-D#-whole step

Next, the pupil should be taught that a sharp raises a tone a half-step, and that a flat lowers a tone a half-step. Thorough drill in finding the different sharps and flats on the keyboard should be given. Be sure to explain that each key has two names, thus, C# is also D, E is also F#, F# is also Gb, and so on.

The thorough knowledge of scales is far more important than the playing of them; so that, for the first two years of a pupil's study, little attention need be paid to the actual playing of scales in their extended forms. In playing a scale, the weak fourth finger is used but once in an octave, while the fifth finger is used but once in the entire range of the scale. Thus it is obvious that, for the first year or two, more benefit is derived from the study of exercises designed for the development of the hand than from scales. During this time, however, the child should clearly grasp the difference between scales to memorize, and *understand*, the five statements given below:

The first degree of a scale is called the tonic.
The fifth degree of a scale is called the dominant.
The dominant of a scale in sharps becomes the tonic of the next scale in sharps.
The fourth degree of a scale is called the sub-dominant.
The sub-dominant of a scale in flats becomes the tonic of the next scale in flats.
The pupil must also learn that the half-steps in the first scale, that of C, come between the third and fourth, and the seventh and eighth degrees; and that all the other scales are patterned after this first one. The sharps that must add sharps and flats in the different scales.
This learned, begin the writing of the scales. Presser's "First Music Writing Book" is an excellent one for children to use. By writing straight across the two lines, the major scales in sharps can be written on the first line. The major scales in flats should be written in the corresponding sections on the second line. They should be written in the following way:



The more the child writes and re-writes his scales, the more thoroughly will he understand them. Hand in hand with the writing of the scales comes the recitation of them, ascending and descending, which should be done with the metronome, beginning at 60, and advancing to at least 120. Below is an example:

"C D E F G A B C—B A G F E D C."
G is the dominant of the scale of C and becomes the tonic of the next scale, which is G; signature of F is F# G A B C D E F# G—F# E D C B A G.
D is the dominant of the scale of G and becomes, etc.
The next step will be to play and recite the scales at the piano, dividing the octave into two parts. Thus, playing with the left hand, recite simultaneously,
"C D E F G F E D (C) TONIC, (G) DOMINANT, (C) TONIC."
Then, with the right hand, begin at the upper C, and proceed:
"C B A G F G A B (C) TONIC, (G) DOMINANT, (C) TONIC."
G is the dominant of the scale of C and becomes, etc.
Go through all of the scales in this manner, substituting in the flat scales, the sub-dominant for the dominant.
All this can be easily and thoroughly learned in the first two years of a child's piano study, provided, of course, that the child is intelligent and at least seven years of age when his lessons commence. If, in this same period,

his hands are being strengthened and equalized, and various exercises for the crossing of the second, third and fourth fingers are studied, he will begin his extended scale playing splendidly equipped, and it is very doubtful if he will ever become one of those pupils who so fervently exclaim: "I just hate scales!" Complete practical exercises in scale playing, to be found in "Mastering the Scales and Arpeggios."

Make the Pupils Do the Work

By Helen Oliphant Bates

MANY teachers wear themselves out in a long teaching day by writing explanations, corrections, and assignments that could much more advantageously be written by the pupils. Some young children also have real pride and joy in making all their own markings. If you ask them to develop their own method of expressing everything that must be written, they will supplant the old stereotyped plan of placing an "x" or a check mark beside exercises to be learned, and a ring around mistakes, with all kinds of strange, unique and original signs.

Other pupils that are bored with everything pertaining to the music lesson will, of course, receive the extra effort of doing all the work; but nevertheless, they should be asked to do it, because while they are using the pencil they cannot as easily gaze out the window and dream of the next party or football game as they can when they are waiting impatiently for you to finish writing something which has made no impression upon them, and which they proceed to forget as soon as possible.

When mistakes are properly corrected, let the pupil have the pleasure of rubbing out the marks with a handy eraser. This plan is psychologically right, because the manual action in using the pencil and the eraser is a fine means of fixing processes in the mind.

Early Steps in Music

By Eutoka Heller Nickelsen

THE YOUNG child should know:

1. The names of the triads.
2. A simple definition of harmony, melody and rhythm.
3. That arpeggios are broken chords.
4. How to build chords from the notes that appear in arpeggios.
5. How to alter a major triad so that it becomes minor.
6. How to build a seventh chord.
7. The tonic triad of all sharp and flat keys.
8. The sub-dominant triad of all sharp and flat keys.
9. The dominant triad of all sharp and flat keys.
10. That every study and composition must close on the tonic using one or more tones of the tonic chord.

Pedal Study

By Iva Dorsey-Jolly

THE use of the pedal should generally be avoided in runs. Take a simple little melody that you can play well. Play it phrase by phrase, pause between each measure to let it "sing."

Listz's wonderful effect was in his use of the pedal. He had a way of disembodying a piece from the piano and seeming to make it float in the air. "The pedal," said Depe, "is the lungs of the piano." Depe would play a few measures of a sonata and then work the method of binding the notes together and managing the pedal, the piece almost seemed to float. When Depe wished the chord to be very brilliant, he took the pedal after the chord instead of simultaneously with it, thus giving it the ideal sound.

Listen while playing to the effect of the pedal. New beauties in pedal work come up all the time.

"Of all the forms of self-cultivation none is more accessible, and none so constant a source of pleasure and profit as the reading of books. 'Reading means the full man; and rounds out one's whole activity. The person that has formed the habit of directed reading is rarely at a loss as to how to occupy himself, and if he is at a loss, he is at least the master of his time. The wider mental horizon and more varied interests induced through reading not only make for a richer life, but make one a better social companion and a better business associate.'"—THE ARGONAUT.

One Perfect Number

By Jean McMichael

SO MANY students who add piece after piece to their repertoires without bringing any to a state of perfection, fail to realize the importance of the one perfect number. Year after year the same thing occurs; dozens of numbers are learned, but not a single piece reaches the height of beauty and greatness before it is passed up for something new.

The young musical student should realize that one perfect number is worth dozens of fairly well executed selections and that a perfect song or instrumental piece leads to more perfect numbers until the habit of carefully prepared work is a thing of the past. Like famous masterpieces of old, the student becomes adept in bringing each and every number, easy or difficult, to its highest state of perfection.

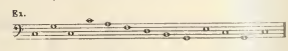
More Questions from Teachers, Answered by Professor Clarence C. Hamilton

Learning the Bass Clef

(1) I have a pupil who knows the treble clef perfectly, but is having difficulty in learning the bass clef. Can you advise me a method that will help her?

(2) Also, can you tell me how long a child of ten should practice; also, how long she should spend on her technique and on her piece?

(1) Let the pupil keep a blank music writing book, and at each lesson set for her certain music "sums" to do at home, founded on notes in the bass clef. These "sums" will be of two kinds: (a) notes written down for the pupil to name; (b) names of notes for her to inscribe on the music paper. In the first class, for instance, you will write out a number of notes in the bass clef, such as these:



Next week she is to bring them with the proper letter names written below each note, write a list of 12 letters, C, G, A, E, and so forth, under a staff. Above them, she is to write the corresponding notes. All these exercises she is eventually to play for you.

(2) The child should practice from one to two hours a day, according to her natural ability. Only a small portion of this time should be devoted to purely technical work. Etudes and pieces should supply the remainder. For a detailed plan of practice, see THE ETUDE Round Table for October, 1925.

An Examination Scheme

My Mrs. G. C. McD. sends an interesting reply to my request for suggestions for the composition and examinations. By putting them in the form of an amusing game, she eliminates the consternation usually evoked by the word examination. Here is her solution:

I conduct examinations for my pupils almost from the first few lessons. I have a list of questions, each one typewritten on cardboard about the size of a playing card. We play a game with these, either in class lesson, or if the pupil takes an extra private lesson, during five minutes taken from every other lesson.

The cards are all placed in a pile (face down), and I give a correct answer, or a false one (counting five silently). If the pupil fails to answer to the next player. If he answers correctly, he must draw the card. The answerer who finally has the most cards wins the game.

When employing this plan at a private lesson, I have the pupil ask me the questions and frequently a wrong answer to one or two is all he asks. If he does not perceive the mistake he loses a card.

Randomness of the first questions are: 1. What note is on the first line in the treble clef? 2. What are the first five lines in music called? 3. How many half notes make up a whole note? 4. How many half notes make up a whole note? 5. How many half notes make up a whole note? 6. How many half notes make up a whole note? 7. How many half notes make up a whole note? 8. How many half notes make up a whole note? 9. How many half notes make up a whole note? 10. How many half notes make up a whole note? 11. How many half notes make up a whole note? 12. How many half notes make up a whole note? 13. How many half notes make up a whole note? 14. How many half notes make up a whole note? 15. How many half notes make up a whole note? 16. How many half notes make up a whole note? 17. How many half notes make up a whole note? 18. How many half notes make up a whole note? 19. How many half notes make up a whole note? 20. How many half notes make up a whole note? 21. 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ability. Fortunate is the parent who discovers genuine musical talent in the child while it still is very young. This should determine the child's future, because musical talent of a high order, before the age of fifteen, is extremely rare and may be developed very profitably.

Who Should Be Musically Trained?

HOWEVER, musical training for the average child who does not manifest musical talent may be even more beneficial to such a child than similar training, judged from an educational standpoint, might be to the extremely musical one. The idea that only the prodigies are the specific musical plants who deserve the benefits of musical training has deprived many a student, in after life, of one of the greatest blessings and one of the finest forms of intellectual discipline known to mankind.

Cases of delayed musical development are, by no means, unusual. Although Schumann, for instance, started to compose at a very early age, his mature work as a composer did not manifest itself until he was well over the age of twenty. In the case of Richard Wagner there was no early inclination which might point to the world that he in future days would be known as a composer rather than as a dramatist and poet. Great critics are agreed that the trifling genius of Richard Wagner rises to higher levels than in poetry or the drama.

It may be noted from an examination of the foregoing list that the composers who for the most part have devoted their lives to the study of the last form of musical opera have not "blossomed" out until later in life. This is also true of many composers in France and in Russia where great stress is laid upon protracted technical training.

In several instances the student's genius has been deliberately side-tracked by obstinate parents. This was particularly the case with Robert Schumann. In Russia, a large number of the most noted composers have in their youth been led to believe that music was an avocation, or at best a second-rate profession, and have been elaborately trained in other fields. Only the deep-seated love for the art led them to cling to the heights.

Perhaps the greatest prodigy in composition in our own generation is Erich Korngold, composer of the now famous "Die Tote Stadt." Korngold was born at Brün in 1897 and is, therefore, still within the first three decades of his life. His father was a celebrated violinist, of Vienna. The boy studied with Richard Fuchs, A. von Zemlinsky and H. Grünfelder. At the age of 11, his pantomime, "The Snow Man," was produced at the Royal Opera. Since then he has been composing prolifically and made a real sensation with the opera, "Die Tote Stadt," which has been produced in most of the European capitals and by the Metropolitan Opera Company, New York.

A Prodigy who Achieved

JOSEF HOFMANN, who was born in 1875, is perhaps the prodigy who is best known to American audiences. His first appearances in America as a little child, were altogether sensational, because he not only played great masterpieces with consummate skill and amazing precocity, but he also played compositions of his own of such complexity and such contrapuntal genius that it was difficult to believe a child had written them. However, it was demonstrated through improvisation upon

the platform what he could do. Later he became a pupil of Liszt and at the present time stands in the very first rank of the great pianists of history.

More than this, Mr. Hofmann is an exceedingly unusual, wonderful general genius, manifesting more of the abnormal traits which many wrongly associate with genius. In fact, he is an inventor of high ability, particularly interested in the automobile industry. He also has reached a very high standing as a composer. His case is a very present example of the normal and wholesome development of a prodigious youthful talent. It is true that in some instances, through lack of proper precaution, precocious children have been exploited through such injurious and mercenary methods that, at the time they should have reached their maturity, they had disappeared from view. In some instances they have paid a greater penalty; but these are not the tragedies of music, but the tragedies of avarice.

Incipient Exploitations

THE WRITER KNOWS of at least five cases of children who are unquestionably wonder children, and who, through unskillful and improvident exploitation, have been lost to the educational world, having been allowed to oblivion after the age of twenty. One remarkably brilliant child was used for years as a form of livelihood by his parents. At the age of twenty, the writer endeavored to find the whereabouts of this child, who in his hours of great success was announced frantically by his parents as the leading concert halls of the large cities. It was impossible even to locate his address.

A Promising Prodigy

THREE RECENT prodigies have attracted much interest in the musical public. First should be named the astonishing boy pianist, Shura Cherkassky. Shura was born in Odessa, Russia, October 22, 1910. He was twelve years old, on December 23rd, 1922. In a conversation recently, he told me something of his life. He said:

"My mother was a music teacher. She was a pupil of Von Ark, at St. Petersburg. She graduated at the Conservatory. My father was a dentist. I have been told I commenced to study music at the age of four, but I was so young I do not remember when I began. It seems to me that I have always had music in my life, I have always heard music. I remember my earlier childhood I did not like to practice. In fact, it was not until I was eight that I really wanted to practice. I never made it to practice, but my mother, when she had other pupils at the house, used to let me listen to them play. I loved to listen to them, but did not want to play myself."

"Suddenly, I seemed to find a great desire to spend more and more time at the keyboard. We came to America, because my mother's health seemed to come to me at my finger tips, as soon as I got a technique. In other words, I listened to the music and absorbed it. When I play, I have no poetic or fantastic thought in my mind, such as many pianists say they have. It is merely the thought of making the music as beautiful as possible."

"My mother herself is the sole cause of my making all my favorites at the present time, Rachmaninoff among the moderns stands at the top. Somehow, I do not like the music of the older masters. I received training has, of course, been entirely in the hands of my dear mother. I studied with Mr. Stokowski for some months in New York and at the same time studied harmony under the direction of Mr. Hof-

mann. Just now, I am studying the Symphonies of Brahms with him."

Changing Tastes

"I HAVE ALWAYS endeavored to be frank in my attitude toward the composers. For instance, I used to like Beethoven. Now, somehow, minor does not appeal to me. You may be surprised when I say that Beethoven does not appeal to me. He seems dry. Perhaps I will like him later. I am immensely fond of arrangements of Bach by Liszt, Tausig and Busoni. I also like the Fugues and know several of them. Audiences like Fugues when they are well played."

"Very little of the modern music appeals to me. In my repertoire I already have four to five hundred pieces and I play two hundred of these from memory. When I have once mastered a piece, I do not have to bother playing it much. I just seem to know it from that time on. The only technical exercises I have are scales and these I play ten minutes a day. I practice mostly scales. I have not a stereotyped program. I usually practice two hours later in the morning, and then one hour later in the morning and one hour in the afternoon. At the same time, I am studying composition with Mr. R. O. Morris. This takes a great deal of my time. I am very fond of Brahms and Liszt. Sometimes I find a composition that I do not know I knew; that is, I have heard the composition so much that I can go to the piano and play it without having seen the notes. I have heard many of the mistakes in the notes, but these I can correct by reading them."

Shura demonstrated to the writer his knowledge of the piano. He played a very complex nature while Shura was in another room. The boy immediately came to the keyboard and played several passages of the same composition in unusual manner, employing the same pitch and keys. Readers of this article who have not heard him play, will be surprised that he who has not the opportunity of attending his concerts, may hear his Victor records and estimate for themselves the astonishing maturity he exhibits in the performance of art works.

Another Prodigy

ANOTHER PRODIGY of unusual character is Rebecca Smith, known to many as the "Child Prodigy." Rebecca was born at Mont Vernon, New York, in twelve years ago. Her English parents have been chiefly under the training of the noted singer, Julian Jordan. The astonishing thing about her voice is its maturity. Although only a child, her voice sounds like that of a woman in the prime of life. It is unusually sweet and clear and she sings with a freedom and poise which to the untrained ear is surprising.

Another prodigy who has attracted great attention is a nine year old violinist, Oskar Schumsky, born within the shadow of the Liberty Bell in Philadelphia. He has been chiefly under the training of the remarkable boy has already played a soloist with the Philadelphia Orchestra, the Boston Symphony Orchestra and the New York Philharmonic. He was trained by Albert Meiffel, of Philadelphia, who is now operating in conjunction with Professor Leopold Auer, in conducting the talented child prodigy. His maturity is very notable in his tone, as well as his technique. If you were to hear him play behind a screen, it would be difficult to realize you were not listening to a man, for his voice sounds like that of a woman in the prime of life. It is unusually sweet and clear and she sings with a freedom and poise which to the untrained ear is surprising.

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A BOOK all music students should read is W. H. Hadlow's "Sonata Form" which, though primarily intended for elementary composers, is valuable for all music lovers, since it traces the development of classic musical architecture along lines that lead to a better understanding of more modern structures.

"The manner in which music impresses us," says Hadlow, "may roughly be considered under two aspects: (a) the Idea communicated by the composer; (b) the Form in which the Idea is embodied. Of these the one represents what we are accustomed to call Inspiration; it is the direct outcome of the composer's personality and is communicated to the listener in the same indirect fashion as his other characteristics. The other represents what we are accustomed to call Skill, and in this the student must employ the legacy that has been left him by his predecessors. For though Genius will always extend the principles of Form, it will be found to do so along lines of more or less continuous evolution; and each stage, as the conditions of age, must run up and assimilate the results of past progress and past development."

"Again, Form itself may be considered under two heads, that of Style and that of Structure. By style in Music I mean the right choice of the standpoint of melody, or harmony, or orchestration. By structure in music I mean the right ordering of the composition as a whole, regarded from the standpoint of its organic unity. In other words, the style of a work is good in proportion as its phraseology is perfect; the structure of a work is good in proportion as its phraseology is perfect. The author must train and instruct according to the dictates of his own capacity and individuality. A conscientious teacher of the piano should endeavor to make his own musical education as broad and as comprehensive as possible. He must strive to gain a very wide acquaintance with the history of music, with the literature of the instrument which he plays, with the music written for other instruments; and he dare not overlook the outstanding chorales and the masterpieces of chamber music. Besides, he should have a fairly thorough training in theory. A familiarity with the evolution of the modern piano is necessary, carries with it a knowledge of the technical methods and resources of the past and present."

Famous Liszt Cadenza Simplified

FOLLOWING is the cadenza which gives so many pupils difficulty in the Liszt "Love Dream."



Mr. Austin Shindell, pianist and teacher, has submitted the following cadenza which is presented herewith and which, in a measure, is a decided simplification of the celebrated cadenza.

"In music the pupil thinks in rhythm and the mind must be alert. Music would develop best when the student is not conscious of the fact that he is playing. He has no equal in bringing about this state of mind. He is a child who desires self-expression and music furnishes him the best field through which he can express the stirring of his inward nature. The teacher should endeavor to be compared with the thrill of being a party to the production of that music."

—PACIFIC COAST MUSICIAN.

"Form" in Music

By A. Walsall

THE ETUDE

The Gymnasium of the Fingers

Technic That Produces Definite Results

By W. A. HANSEN

MANY OF those who aspire to learn the piano are wont to throw up their hands in horror and turn on their heels in disgust when they are told that the acquisition of mechanical dexterity demands many, many hours of unremitting work. For this reason some of the teachers of the purely technical side of piano-playing "By far the greater number of pupils," they reason, "never hope to become artists and could not do so if they had the desire. Why, therefore, run the risk of driving them away? Why not make directly for the goal most pupils have in view—to learn to play the piano because they regard it as a sort of social accomplishment?"

In one respect reasoning of this kind seems perfectly sound, but in another it represents a trend of thought and action which is absolutely pernicious. Mediocre accomplishment and lack of artistic appreciation are the price paid and a feeble flicker of genius, which with proper care and attention might have become a brilliant light, has been snuffed out. The result of the training received lacks thoroughness.

The technical feature of the work should be not only interesting but also inspiring. To apply the rule of thumb in instances of this kind would be to render the work of the teacher more and more mechanical, to the dictates of his own capacity and individuality.

A conscientious teacher of the piano should endeavor to make his own musical education as broad and as comprehensive as possible. He must strive to gain a very wide acquaintance with the history of music, with the literature of the instrument which he plays, with the music written for other instruments; and he dare not overlook the outstanding chorales and the masterpieces of chamber music. Besides, he should have a fairly thorough training in theory. A familiarity with the evolution of the modern piano is necessary, carries with it a knowledge of the technical methods and resources of the past and present.

By imparting information of this kind to his pupils, the teacher may arouse and increase interest in purely technical work. Attention may be called, for example, to the manner in which the construction and the action of the modern piano differ from the construction and action of the present-day instrument and in what way this development has necessitated greater requirements of technique and of technical training. This is one method of driving home the importance of the proper application of the principles of weight and resistance, of the understanding of strength and muscular control.

Sound Reproducing Machine for Tone Acquisition

IN ADDITION, the matter of tone-production assumes real importance. A good sound-reproducing machine ought to be the equipment of every teacher. The teacher should procure as many records as master pianists as he can afford. Parents of pupils should also be urged to provide a sound-reproducing machine for the home not merely for the sake of entertainment and amusement but also on account of the great educational value of the record. It may be applied, indeed, in the following way:

Groups for the sake of memorizing the fingers:

4	2	3	1		4	2	3	1	3	1
4	2	3	1		4	2	3	1		
4	2	3	1		4	2	3	1		
4	2	3	1		4	2	3	1	3	1
4	2	3	1		4	2	3	1	3	1

When practicing let the fourth finger distinctly accent the key that it strikes.

The grouping of the left hand part is somewhat different:

1	2	4	1		3	2	4	1	
3	2	4	1		3	2	4	1	
3	2	4	1	3	2	4	1	3	1
3	2	4	1		3	2	4	1	
3	2	4	1	3	2	4	1	3	1

Accent the first note of each group. Observe that the "first group" begins with the thumb, the sixth with the fourth finger, and that the remaining groups begin with the third finger.

The cadenza itself should be memorized in groups of five notes. It is surprisingly easy in spite of the accidentals. Note that in the right hand we have chromatically descending broken major thirds beginning on the third note of the scale. Observe the sequence: a major third followed by the tonic, except the last two notes which constitute a broken major third. In the left hand we have broken major thirds. Observe that the tonic is followed by a minor third, except the last two notes which constitute a broken major third. This may be an excellent analysis of the cadenza, but it is a wonderful help in memorizing. If a pupil has memorized his major and minor scales and arpeggios he is able to learn the cadenza by heart in two or three minutes.

After the fingering has been firmly fixed in the pupil's mind by practicing each part separately according to the groupings indicated and without looking at the notes, the attempt should be made to play both parts together. Naturally, it will not be possible to retain the same grouping and the same arrangement. But since it is assumed that by this time the problem of fingering has been definitely solved, let us proceed to devise a cadenza for use in the classroom. Let us take there are exactly forty-eight notes in each part. Therefore, use eight groups of six each for the sake of practicing. In a short time the apparently impossible will be accomplished. The difficulties will vanish as if by magic. Later on the proper rendition of the cadenza will be comparatively easy. In order to make the task lighter, the following groupings on your music rack:

4	2	3	1	4	2	3	1	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1	3	2	4	1	3	2
3	1	4	2	3	1	4	2	3	1	4	2	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1	4	2	3	1	4	2
1	2	4	1	3	2	4	1	3	2	4	1	3	2	4	1	3	2
3	1	4	2	3	1	4	2	3	1	4	2	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1	4	2	3	1	4	2

It goes without saying, of course, that the teacher will make use of Mark Hambourg's excellent master-lesson on the "Cadenza" printed in the *Ernst* for April, 1926.

For beginners, interest in purely technical work can be aroused by the use of stories, songs and nursery rhymes in connection with the technical instruction. It has been very often and successfully applied in a number of excellent works now on the

market. In the case of young beginners the opportunities for the proper training of ear, eye, hand, wrist and fingers are truly magnificent, and a careful and competent teacher will not let them slip by. By putting interest and zest into the lessons a deep-seated love for music is engendered. Incidentally this is the proper time to weed out those that promise to be impossibilities as music students.

Let the child who is not a child of that never-ending beginning is worth infinitely more than haphazard endeavor after a faulty foundation has been laid.

Solving Technical Riddles for Sport

AS THE STUDENT advances the solving of technical problems ought to become more and more fascinating. The student has thumbs, let us say, that are not as dexterous as they should be. Then give him a few simple exercises and train him to invent exercises of his own. Point out the fact that the naturally strong but clumsy thumb is one of the most important of the digits in modern pianoforte playing. Prove to him that to neglect to cultivate the thumb properly means that he will never be able to study to learn any great number of pianoforte master-pieces. Prove your contentions with concrete illustrations.

Every teacher, of course, will put a number of individuality into his manner of instructing. This is self-evident. Do not forget that each pupil has his own individual needs. Therefore, do not make a set and standard piece that are assigned and ploughed through by each one that comes to you for instruction. Study the individual and make your selection of assignments accordingly. Scan the market for new material without brusquely sweeping aside the old.

Encourage your pupils to practice technical exercises on their own. The pianoforte playing of mechanical studies, no matter how carefully done, is bound to be less beneficial and profitable in the long run than work performed according to a well-regulated system. Various arrangements of work can be made, always bearing in mind that some time must be devoted to the study of scales and arpeggios. On Monday, for example, you may concentrate on these forms, on Tuesday on double notes, on Wednesday on exercises in chromaticism, on Thursday on the trill, on Friday on octaves, and so on. It is impossible to practice all technical forms in the proper manner on one day. The arrangement of the work for the week depends largely on the time at one's disposal and on one's talent and ability. A good teacher will keep in close touch with his pupils and thus be much better able to advise and guide.

Do not neglect to direct the attention of your pupils often to the fact that mere mechanical and uninteresting work is looked upon as an end in itself. The goal striven for must always be the artistic performance of compositions for the instrument. This is the only thing that should be taught and the only thing that should be practiced.

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Peculiar Problems in Piano Masterpieces
PRACTICALLY every piano work of Bach's, Beethoven's, and Chopin's, for instance, presents its own peculiar mechanical problems and should be studied with this in view. The Etudes of Chopin are, with all their artistry, technical studies of the highest merit; and for double notes Schumann's "Toccata," Op. 7, must not be overlooked.

Most technical studies should be practiced in all the keys. Pupils, as a rule, are afraid of transpositions until they are told that, although difficult at first, they become very easy in time, certainly add interest and are productive of excellent results. In addition, they are also effective aids to concentration. Very, very few pianists, of course, possess the phenomenal ability to play each and every prelude and fugue of Bach's *Well-Tempered Clavier* in all the keys, as is stated of Tausig. But this is not absolutely necessary, although it would be an accomplishment worthy of calling forth the commendation of the gods. If you are constitutionally and on principle opposed to the use of mechanical exercises, restrict your attention to pieces in which necessary problems are encountered. A judicious combination of the two, however, seems to be by far the better mode of procedure.

Even the simplest little studies should be executed beautifully, for by practicing purely technical work in a truly musical fashion one acquires the habit of endeavoring always to play in a manner to invite attention. Prof. Dreyer's directions as to the playing of exercises consult the works of the eminent French pedagogue, Laidore Philip.

Rigid attention to mere technical matters will also go a long way toward eliminating stage-fright in that the painstaking preparation precludes the possibility of running up against a snag. By being certain beforehand of being able to do a certain thing one does it without fear or hesitation.

Both teacher and pupil must bear in mind that there are three things necessary for the retention of technique and a repertoire: 1. Systematic Review, 2. Systematic Review, and 3. Systematic Review. As Le Cougney says in the preface to his book *"The Virtuosity"*: "We do not hesitate to affirm that the pupil, however richly gifted and organized, who does not courageously persist in concentrating more or less time daily to finger-gymnastics, will never attain to any other than imperfect results."

Self-Help Questions on Mr. Hansen's Article

1. How may the Sound-Reproducing Machine improve tone?
2. How may the fingering of a difficult cadenza be memorized?
3. How does transposing develop musical ability?
4. What technical exercises may be culled from Schumann's Toccata?
5. How does technical practice eliminate stage-fright?

Let the Pupils Do It

By Lucile Collins

THE same thing done over and over again in the same way gets monotonous, as we all know. So, when I noticed some of my pupils getting careless about doing over their lesson assignments in their note books, I had them write them instead of me.

I found the change seemed to make the assignments "stick" better.

Scientific Grading

By George Coulter

A pupil's stage progress depends upon judicious grading perhaps more than on anything else.

There should be no sudden gulf between one grade and the next but rather an almost imperceptible increase in difficulty. Technical skill does not advance in leaps; the mastery of one piece does not qualify the pupil for the immediate conquest of a more difficult one. Such a course imposes a continuous strain on the student and gives him not enough chance for playing with a free mind and with the exercise of fancy. If the pupil is never taken time to rest in his alpine climbing he will scarcely be able to enjoy the scenery.

Many a teacher's perplexity touching a "buck in the mud" pupil may be overcome by looking to this matter, for it may be affirmed that where the grading is deftly done there can be no possible suspension of the pupil's progress. The aim should be never to confuse the pupil. His conceptions of the music before him should always be perfectly clear; he should not be obliged to grapple with strange time divisions, unexpected keys, chromatic chords and conundrums in fingering, in the course of playing a piece, for that would be to miss the point of the music. Yet, if he is gradually led up to these technical features never act as a barrier between player and music. It is entirely a matter of scientific grading.

The "Bel Canto" Legend

By F. R. N. Clico

CARL VAN VECHTEN'S "Red Papers on Musical Subjects," written apparently in some heat, include an essay on the "New Art of Singing" in which he tells a little roughly with the traditional respect for *bel canto*; but he has the veteran Mr. H. T. Finck on his side.

"In Handel's day," says Van Vechten, "a singer was accustomed to stand in one spot on the stage and sing; nothing else was required of him. He was not asked to walk about or to act; even expression in his singing was limited to pathos. The singers of this period, Nicolini, Senesino, Cuzzoni, Faustina, Caffarelli, Farinelli, Careschi, Gizziello and Pacciolotto, devoted their study years to the preparation of their voices for the display of a definite variety of florid music. They had nothing else to learn. As a consequence they were expected to sing in the same style. Porpora, Caffarelli's teacher, is said to have devoted six years to the instruction of his pupil before he sent him forth to be 'the greatest singer in the world.' Contemporary critics appear to have been highly pleased with the result, but there is some excuse for H. T. Finck's impatience expressed in 'songs and song-writers.' The favorite of the eighteenth century Italian audiences were artificial male sopranos, like Farinelli, who was frantically applauded for such circus tricks as leading a trumpet in, leading many times, or racing with an orchestra and getting ahead of it; or Caffarelli, who entertained his audiences by singing, in one breath, a chromatic scale of trills up and down two octaves. Caffarelli was a pupil of the famous teacher Porpora, who wrote operas consisting chiefly of monotonous successions of florid arias resembling the music of the modern flute or flutes and violins." All very well for the day, no doubt, but Cuzzoni sing *Isolde*? Could Faustina sing *Milordet*? And what modern roles would be allotted to the Julian Ethelings of the eighteenth century?

Leschetizky and the Invalid

By R. Thur

THE following story of Leschetizky's kindness of heart is told by the Countess Antonie Ponicka. While we are willing to credit Leschetizky's generosity in full to pathological implications. Piano-playing is hardly a cure for consumption. But here is the story.

"The director of the institute (the conservatory at Smolna) one day spoke to him of a young girl, a consumptive, who, it was believed, had not many months to live. Indeed it was feared she would die with the spring roses. This poor child's dearest wish was to become Leschetizky's pupil; but it was not considered advisable to put her under his charge, as in all probability it would be time lost. She was diaphanously white, like a flower reared in the shade, with expressively great blue eyes to which hope lent splendor. Theodore, from a sad and tragic vision, they generally appeared black; but they were really a bluish grey. Small and very deep set, they flashed fire in moments of passion and warmth, and dimmed in a peculiar way under the influence of inspiration, reflecting his thoughts with marvelous exactness. Often they looked upwards with a melancholy expression. His nose was short and broad with the nostrils of a lion; the mouth relaxed, with the lower lip somewhat prominent. He had very strong jaws, which would easily break nuts, and a large indentation in his chin imparted a curious irregularity to his face. He had a charming smile," said Moscheles, "and in conversation a manner often lovely and inviting confidence; on the other hand his laugh was most disagreeable, loud, discordant and strident—the laugh of a man unused to happiness. His usual expression was one of melancholy. . . . His face would frequently become transfigured, not in the access of sudden inspiration which fluence on music in America and almost immediately various groups began to spring up with the idea of developing a characteristic and distinctive American music. I will not attempt an exhaustive discussion of these various movements, as the subject is very intricate and the various circles of influence often intersect. But I think the following analysis will be found to be fairly comprehensive:

"My Wrist Is Like Jelly"

By R. Dent

"My wrist is like jelly," said the famous pianist de Pucham in trying to express his view of relaxation. How can this much discussed but seldom attained condition be achieved? One good exercise is this: Let the hand dangle from the arm at the side. Rotate the arm so that the hand moves from side to side with such rapidity that the sensation is that you have a ball of fluffy air in the hand. Alternate from the right to the left hand for about five minutes (employing each hand separately for some 30 seconds). Then go to the piano and try the hand condition upon some piece. The results should be most gratifying. The writer remembers seeing Edward MacDowell do this in his studio, many times in the green room before his public recitals.

"With so-called ultra-modern music I have absolutely no sympathy. It seems to me a thing apart, not to be mentioned in the same sentence with true, legitimate musical art. I find nothing in it; it says nothing to me—it is meaningless. I do listen and try to find something in it to arouse feeling and sympathy, but always fail to find these or anything that appeals. It all seems so useless and futile."—Nicolaias Minsky.

Beethoven

By Victor West

PERHAPS the most vivid pen-portrait of Beethoven extant is the following given by Romaine Rolland in his life of the master.

"He was short and thick set, broad shouldered and of athletic build. A big face, ruddy in complexion—toward the end of his life, when his color became yellow, and yellow, especially in the winter after he had been remaining indoors far from the fields. He had a massive and rugged forehead, extremely black and extraordinarily thick hair through which it seemed the comb had never passed, for it was always very rumpled, veritable bristles of Medusa's. His eye shone with prodigious force. It was one of the chief things one noticed on first encounter, him, but many were mistaken in the color. When they shone in dark splendor from a sad and tragic vision, they generally appeared black; but they were really a bluish grey. Small and very deep set, they flashed fire in moments of passion and warmth, and dimmed in a peculiar way under the influence of inspiration, reflecting his thoughts with marvelous exactness. Often they looked upwards with a melancholy expression. His nose was short and broad with the nostrils of a lion; the mouth relaxed, with the lower lip somewhat prominent. He had very strong jaws, which would easily break nuts, and a large indentation in his chin imparted a curious irregularity to his face. He had a charming smile," said Moscheles, "and in conversation a manner often lovely and inviting confidence; on the other hand his laugh was most disagreeable, loud, discordant and strident—the laugh of a man unused to happiness. His usual expression was one of melancholy. . . . His face would frequently become transfigured, not in the access of sudden inspiration which fluence on music in America and almost immediately various groups began to spring up with the idea of developing a characteristic and distinctive American music. I will not attempt an exhaustive discussion of these various movements, as the subject is very intricate and the various circles of influence often intersect. But I think the following analysis will be found to be fairly comprehensive:

Architectural Acoustics

Dr. H. T. FLECK, musicologist, says:

"According to Berlioz 'a music hall should in itself be a musical instrument.' It is a popular error, sometimes echoed by college professors, that we understand the chief points of synchronism and relation of sound as applied to halls. The wish is father to the thought, for there are more poor halls than good ones, even in the most modern edifices.

Here are a few of the accidents, some happy and some the reverse, of architectural acoustics.

"Salt Lake City Tabernacle is a miracle of excellence, reflection and synchronism. The Memorial Hall, in Providence, is the opposite. The Strand Theatre, New York, in Boston, was said at a nominal sum because the rumbling echoes made religious services impossible. It has since been partially rebuilt and is now in use as a concert hall, but the rumbling echoes have disappeared in the remodeling. The old Music Hall in Boston would sound a clear C-sharp in response to the sounding of a great A, one of the most striking instances of this kind of overtone.

"The sound of a great A, one of the most striking instances of this kind of overtone, is reflected to a great distance, are constantly being discovered in circular and in diamond shaped halls. When the laws of synchronism are fully discovered we shall be able to demolish buildings or throw down bridges, by the sounding of a single tone, not necessarily very loud, but continuous."

THE ETUDE

How America Can Develop A National Music

By the Eminent American Pianist and Composer

JOHN POWELL

The following discussion of an important subject is taken in part from a lengthy address which Mr. Powell has delivered many times in different parts of the country. Mr. Powell has taken the positive stand that if we desire to create a national school of music in America, it must be founded upon the music of the Anglo-Saxon races which were predominant in America. We know that many of our readers may take exception to Mr. Powell's opinion; but, as in all of our previous journalistic career, we have endeavored to present the last word in which our readers may be informed upon matters in which there is a public interest. All that THE ETUDE editorial policy asks is:

Is the subject one which deserves widespread attention?

Is the writer sincere?

Is the writer an authority of high standing?

ABOUT THIRTY YEARS ago, a very remarkable man came to this country from Bohemia. His name was Antonin Dvořák. Upon studying musical conditions in this country, he saw that the inherent fault in their fundamental content.

As interesting and valuable as the contributions in this field have been, it is already apparent that the Red Indian school can never give us a national American music. We Americans are not Red Indians; we are not even Americans; we are believed to be negro songs. There were other songs which he thought interesting and valuable. There were also the folk-songs—fewer and less valuable, the real negro songs and finally, the popular music of the day. Dvořák insisted that these elements could be used to build up a real American school of composition. He saw his point, and he wrote a very beautiful quartette in E minor, based on such material as I have outlined. He continued this "New World" music, and also other propaganda with the famous "New World Symphony," his masterpiece, and also other compositions, best known of which is the "Humoresque," which is nothing more than a variant of the tune, *Old Folks at Home*.

These ideas of Dvořák exerted a large influence on music in America and almost immediately various groups began to spring up with the idea of developing a characteristic and distinctive American music. I will not attempt an exhaustive discussion of these various movements, as the subject is very intricate and the various circles of influence often intersect. But I think the following analysis will be found to be fairly comprehensive:

Red Indian School

THE ADVOCATES of this school claim that if we wish a distinctive American music it must be based on the music of the Red Indians. They claim that the music of the Indian is filled with beauty and character, and that by proper development it could be freed from manifest limitations and made the vehicle for the expression of a truly national music. The earliest and most important work along this line was accomplished by the "Wa-Wan" movement, led by the enthusiastic and brilliant Arthur Farwell. Under his leadership the "Wa-Wan Press" was founded and many interesting settings of Indian folk-music were published. The movement did not, however, confine itself only to the use of Indian themes. It also brought forth excellent settings of poems of Poe and Whitman in a style which, at that time, was very novel and

We regret exceedingly that our limitations make it possible to give only about one-third of Mr. Powell's original address. His main thought is, however, made clear.

John Powell was born in Richmond, Virginia, September 6th, 1882. In 1901 he received his degree of A. B., upon graduation from the University of Virginia. He then studied with Leschetizky in Vienna, from 1902 to 1907. His debut as a pianist was made in Berlin, in 1908, after which he played with very great success in European capitals. His American debut was made in 1912. Since that time, his prestige as a virtuoso has been expanding yearly. He is recognized as one of the foremost pianists of the world. His work in musical composition has been serious in the extreme, and many critics regard him as the foremost American composer of the time.

rich and varied field for musical development; that it is filled with melodic charm and rhythmic fascination, keen pathos and broad humor. They assert that, in its present state of development, it is unique and characteristic of America, for the primitive African music bears little direct relationship to it. They infer that it is possible to build on this foundation a school of music of character and distinction which can take the same place in America as gypsy music has taken in Hungary and which Moorish music has in Spain.

The accomplishments in this field have not been as valuable as they just considered. We are all familiar with the negro influence upon our popular music, commonly known as "ragtime." But even the works of serious composers in this field have not been uncolored by the lighter and more superficial elements of the negro idiom, as, for instance, MacDowell's "Uncle Remus." Dvořák's "New World Symphony" offers a notable exception. But our settings of the so-called Negro Spirituality, the most valuable and beautiful of which are those of a young Tene, Guion, of Dallas. I must urge all who

are unacquainted with these settings to procure them and study them at the earliest possible moment.

Formerly, myself, made certain contributions to this field in my "Sonata Virginesque" for violin and piano, my piano suite "In the South" and more recently in my "Rhapsodie Nègre" for piano and orchestra. In my own case, however, the expression was purely objective and was frankly intended to be character music. I do not consider that this school has much of value to contribute to a national American music. When the negro music is analyzed, we see at once that that part of it which is purely negro is almost as meagre and monotonous as the Indian music. Many of the so-called negro songs are now known to be not folk-songs at all, but the compositions of white men, as, for example, the Stephen Foster songs. And the negro idiom, as it has now been discovered, are merely negro adaptations of white commonplace and revival tunes of the last century. Most of these spirituals, which, in their original form, show clearly in their melodic and harmonic structure their Caucasian origin.

Stephen Foster School

THE ADVOCATES of this school claim that in the Stephen Foster songs, and other songs of the same period, they have a wealth of material of great beauty and distinction; that these songs are intimately associated with our historical development and lie very near the heart of our people. There has been more talk about this in this field, and the only examples that I can give of compositions influenced by Stephen Foster are "The Danz" of Gottschalk, the Largo of Dvořák's "New World Symphony," "Humoresque" and Percy Grainger's "Tribute to Stephen Foster" and "Colonial Song." As much as I love and admire these songs, I feel that they are too closely identified with a particular period and a particular condition of society to be of more than superficial assistance in developing a national music. The innate spirit of the Stephen Foster melody has far more in common with the German folk-song than with the Anglo-Saxon. In fact, so striking is their resemblance to German folk-music that many serious critics—I do not agree with them—claim that Stephen Foster was of their ancestry, but that he got them from an old German and merely purveyed them to the public.

Popular Music School

THE ADVOCATES of this school claim that in our popular music we have a mass of material absolutely unique and characteristic of America; that nowhere else in the world can be found comparable material of such vigor and life; that all the newness, vigor, irreverence and hurly-burly of American life are truly



JOHN POWELL

The Fourth Grade
THE CHILDREN of the fourth and sixth grades are said to be in an associative period of development. There can be no hard and fixed ideas, and there can be no change or facing about in the

(Continued on page 391)

The student, particularly the aspiring professional, should become perfectly familiar with repeats; it is a fairly simple matter, given common sense and the right sort of music.

"Apart from a few outstanding examples, I do not find that those which claim to be art-songs are essentially different and com-

of them are certainly neither better written nor more inspired than the world-accepted ballad."—HERBERT ANTCLIFFE.

The Teachers' Round Table
Conducted by **PROF. CLARENCE G. HAMILTON, M.A.**
Professor of Pianoforte Playing at Wadley College

*This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not
technical problems pertaining to Musical Theory, History, etc., all of which properly belong in the Musical
Questions Answered Department. Full name and address must accompany all inquiries*

Again this war wiped out all real economic values and left a Europe with both victor and vanquished crushed and senseless. In this mire of blood and death

"As a rule, around innovations in any branch of art there ensues during the time an impassioned debate among a fanatical admirers and friends, and a great multitude of opponents. In the run of it, is time alone that decides whether the former or the latter be right." A. GOLDENWEISER.

CHOPIN'S FIRST HOME

A DELIGHTFUL glimpse of the home into which Chopin was born is given in "Chopin, the Child and the Lad," by Uminska and Kennedy.

The "flat" in a small town on the Mazovian plains, say these authors, was "a little suite of rooms in the long, low annex of Countess Skarbka's manor-house, and was separated by a hall from the major kitchen and dining room. The Chopins' three rooms had, as was then the habit, beamed ceilings and whitewashed walls. They were furnished with solid, old-fashioned mahogany furniture. In the one-windowed front room in which Nicholas Chopin, the new-born baby's father, was wont to sit and study, there were also bookshelves, containing his collection of books, from which he was never willingly separated. The next room, which had two windows, was the largest of all and served as a drawing room. In one corner of it stood a high-backed chaise longue.

"The third room, which was at the back of the house, had a window looking out on a flower bed, and further, the river Utrata (Utrata means 'loss'), which flowed almost under the windows of the house.

"In the corner of each of these rooms stood a tall, white-washed brick stove, heated with pinewood logs, which, burning, gave forth a smell of resin, that mingled with the smell of the roses and lavender and dried rose leaves with which, according to prevailing fashion, the sofa cushions were stuffed. White muslin curtains covered the windows and on the broad eels stood Fuchsia, Pelargonium and Geranium plants."

"It is well to remember that to be successful one must play, direct, or compose up to the public. It is the greatest nonsense to imagine that success depends on playing down to the public."—JOWE PHILLIPS SCOTCH.

"HIS OWN BOSS"

JAMES JUPP has written a book. It is called "The Gaiety Stage Door," and James Jupp kept the door of this famous London playhouse for thirty years. He has many strange stories to tell including one about a street-singer who attracted the mighty George Edwards, then at his prime as a producer of musical comedies. Edwards sent for the man who had a fine but untrained baritone voice.

"He (Edwards) put several questions to him in a delicate manner, as to why he was singing in the street, if he had any parents, and so forth. Then he made an offer for which any right-minded young man would have been everlastingly grateful. It was that he should be put under a master and be thoroughly trained for opera, comic opera, or musical comedy or whichever his voice proved to be most suitable for. He would be clothed and have board and lodging found for him, and during the time he was studying (perhaps two or three years) he would be paid five pounds (\$25) a week. At the end of his studies he was to enter into a contract with Mr. Edwards, who would put him on the stage in London, and if he (Mr. Edwards) were of any judgment, he would be assured of a very successful career."

To this generous offer, says Jupp, the man made the following reply: "Do you know what I take in as much as \$100 a week at this game? Sometimes more? And I am my own boss. I sing when and where I like, and not at all if I don't feel in the mood. Study at it? No thanks."

THE ETUDE

"A SMALL ORCHESTRA OF SOLOISTS"

WE HAVE seen symphony orchestras in the course of a century or so as well up from the twenty or thirty players of Haydn's time to the immensity of the modern symphony orchestra. George Dyson in his book "The New Music" suggests the return to smaller orchestras in a novel way:

"It is just possible that we are feeling our way towards that ideal combination, a small orchestra of soloists, in which every performer will be an aristocrat, to his own and music's great advantage," says Dyson.

"Nobody knows yet what to do, still less what may eventually be done, with such a medium. There are few composers who can handle as many as a dozen instruments with sustained yet orderly independence. But no one ever did know what to do with new possibilities."

"Slowly, clumsily, and with but a partial dawning of comprehension, music has gradually embraced the resources of its resources. It is to imagine the new Bach, as it were, consummately applying the interpretative gifts of a selected few to the evolution of new forms of beauty. There was never a time when players of such perfection awaited the composer of genius. The old Bach was sometimes constrained to enroll an instrumental chorus to support his many soloists. We have seen what that may lead, and the new Bach will, it is hoped, be spared such temptations."

"This music will in many respects be penitence. It will of itself tend to the devastating effect of unsuitable instruments in indiscriminating hands. But the vast concourse of music-lovers wants to listen, not to play. And now that difficulties of reproduction and circulation are for the most part solved, it is theoretically possible for new works to reach, in substantial purity, the ear of the true amateur, whoever, and wherever he may be."

"Music, when soft voices die,
Vibrates in the memory."—SWINBURNE.

AUER'S 40-YEAR-OLD PUPIL

THE difficulties of Jewish music students in Russia under the old order are told by Leopold Auer in "My Long Life in Music." When he was teaching at the St. Petersburg Conservatoire, young Jascha Heifetz was admitted without question, but his parents and little sisters were barred from the city on racial grounds.

Finally, however, "Someone hit upon the happy idea," says Auer, "of suggesting that I admit Jascha's father, a violinist of forty, into my own class, and thus solve the problem. This I did, and as a result the law was obeyed while at the same time the Heifetz family was not separated, for it was not legally permissible for the wife and children of a Conservatoire pupil to be separated from the husband and father."

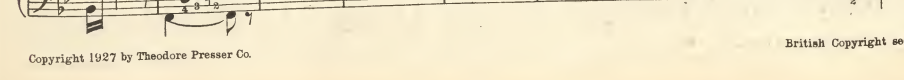
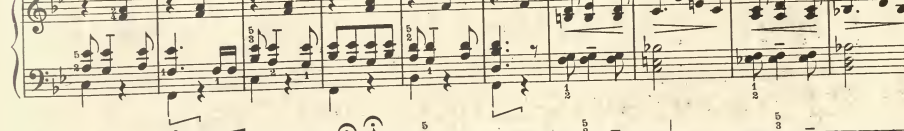
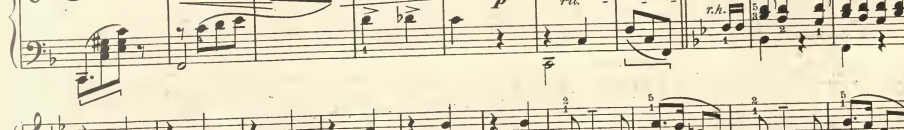
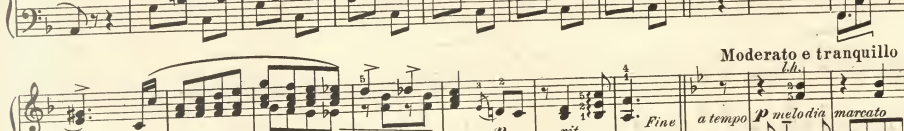
"However, since the students were without exception expected to attend the obligatory classes in solfeggio, piano and harmony, and since Papa Heifetz most certainly did not attend any of them, and did not play at the examinations, I had to battle continually with the management on his account."

"It was not until the advent of Glazov, their personal director, who knew the true inwardness of the situation, that I had no further trouble in seeing that the boy remained in his parents' care until the summer of 1917, when the family was able to go to America."

THE ETUDE

In modern *interezno* style. Very tuneful. Grade 3 1/2.

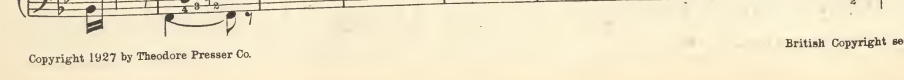
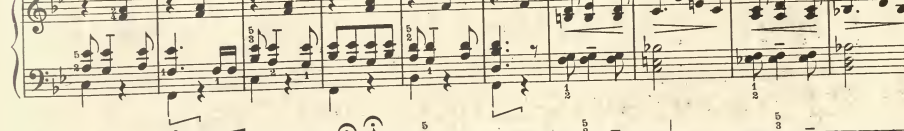
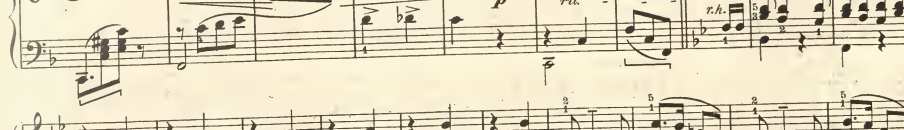
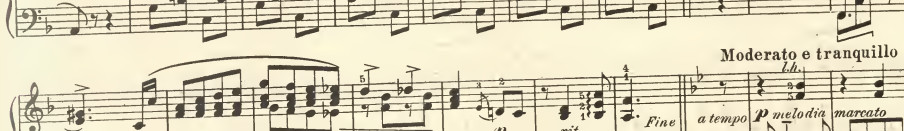
Andante



SPRIT OF HAPPINESS

ARTHUR L. BROWN, Op. 81

Allegretto e giocoso M.M. ♩ = 108



VALSE ETUDE IN CHROMATIC STYLE

FREDERICK A. WILLIAMS

Two voices in the same hand, one moving chromatically. Very effective. Grade 4.

Allegro

M. M. ♩ = 72

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CAMILLE
DANSE DE BALLET

Real piano music; requiring a chryselline quality of touch. Grade 4
Tempo rubato M. M. ♩ = 136

CARL WILHELM KERN, Op. 563

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THE ETUDE

A real military march.

Vivo M.M. $\text{♩} = 120$

TROOPS ON PARADE

MARCH
SECONDO

RICHARD KRENTZLIN, Op. 121

Musical score for "Troops on Parade" (March Secundo) by Richard Krentzlin, Op. 121. The score is in 2/4 time, marked "Vivo M.M. $\text{♩} = 120$ ". It features a piano introduction with a "cresc." marking, followed by a "Trio" section with a "p" marking. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.", "p", "f", "D.S.", and "marcato".

* From here go back to ♯ and play to *Fine*; then play *Trio*.
 ** From here go back to ♯ of *Trio*; then back to ♯ (of 1st Part) and play to *Fine*.
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TROOPS ON PARADE

MARCH
PRIMO

RICHARD KRENTZLIN, Op. 121

Vivo M.M. $\text{♩} = 120$

Musical score for "Troops on Parade" (March Primo) by Richard Krentzlin, Op. 121. The score is in 2/4 time, marked "Vivo M.M. $\text{♩} = 120$ ". It features a piano introduction with a "cresc." marking, followed by a "Trio" section with a "p" marking. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.", "p", "f", "D.S.", and "marcato".

* From here go back to ♯ and play to *Fine*; then play *Trio*.
 ** From here go back to ♯ of *Trio*; then back to ♯ (of 1st Part) and play to *Fine*.

ZINGARESCA

SECONDO

GEORG EGGELING, Op. 218

In Hungarian style; tense and fiery.

Vivace M.M. ♩ = 144

Copyright 1927 by Theodore Presser Co. * From here go back to the beginning and play to *Fine*, then play *Trio*. International Copyright secured

ZINGARESCA

PRIMO

GEORG EGGELING, Op. 218

Vivace M.M. ♩ = 144

* From here go back to the beginning and play to *Fine*, then play *Trio*.

Allegretto con civetteria M. M. $\text{♩} = 76$

A RAG BAG

HENRY F. GILBERT, Op. 19, No. 6

THE ETUDE

mf

dim.

p

f

dim.

a tempo

rit.

molto

f

quasi accel.

mf

f

mf

cresc.

accel.

f

rit. molto

a tempo

THE ETUDE

p morendo

quasi ritard al Fine

IN OLD VIENNA STYLE

"Old Vienna!" one of the most lovable places; the home of beautiful folk songs. Grade 2½

HANS PROTIWINSKY

Andante affetuoso M. M. $\text{♩} = 126$

p

pp

p

mf

As from a distance

pp

dolcissimo

una corda

rit.

An idealized waltz movement; requiring grace and freedom. Grade 4.

FASCINATION

VALSE DE SALON

MINER WALDEN GALLUP, Op. 6

Poco moderato e tempo rubato M.M. $\text{♩} = 60$

REEL

JAMES H. ROGERS

Very characteristic; to be played in a crisp detached manner. Grade 2 1/2.

Lively, rollicking M.M. $\text{♩} = 138$

ALLEGRETTO
from SONATA, Op. 14, No. 1

L. van BEETHOVEN

Allegretto M.M. ♩ = 60

p *cresc.* *sf* *mf* *p* *poco rit.* *a tempo* *cresc.* *p* *pp* *cresc.*

Maggiore

THE ETUDE

THE ETUDE

p *cresc.* *poco rit.* *p decresc.* *pp*

Allegretto da capo sin' al Maggiore e poi la Coda

CODA *p decresc.* *pp*

* From here go back to the beginning and play as far as the *Maggiore* (Major); then play *Coda*

THE BIG BASS SINGER

WALTER ROLFE

A little musical joke. Grade 14

Moderato M.M. ♩ = 126

mf *Basso calando* *rall.* *a tempo* *D.C.*

British Copyright secured

THE CIRCUS PARADE

THE ETUDE

FRANK H. GREY

A lively little characteristic march, with a comic suggestion of the "whole-tone" scale in the *Trio*. Grade 2½.

Tempo di Marcia M.M. ♩ = 126

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IMPROMPTU SERENADE

British Copyright secured

TH. LACK, Op. 226

A graceful drawing-room piece, requiring a delicate and accurate finger action. Grade 5.

Allegretto M.M. ♩ = 69

Copyright 1903 by Schott Frères à Bruxelles

THE ETUDE

Copyright 1903 by Schott Frères à Bruxelles

I AM A PIRATE

THE ETUDE

A fine "bass clef" piece, full of go and vigor. Grade 24.

Boldly M. M. ♩=120

RICHARD J. PITCHER

THE ETUDE

CANTIQUE D'AMOUR

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HENRY TOLHURST

One of Mr. Tolhurst's many "good ones." Exemplifying the "sing tone."

Allegretto M. M. ♩=84

VIOLIN

PIANO

VESPER RECESSIONAL

GEORGE S. SCHULER

Moderato M. M. ♩ = 108

Manual

Pedal

Sw. *mf*

Gt. to Ped. *V*

rit.

a tempo

Sw. *mf*

rit.

Gt. *ff*

a tempo

Gt. to Ped. *V*

meno mosso

rit.

molto rit.

Sw. *mf*

Gt. to Ped. off

a tempo

molto

rit.

Gt. to Ped. *V*

ff

rit.

molto

rit.

Fine

Fine

THE ETUDE

THE ETUDE
TRIO

Ch. or Sw. *Sw.*

rit.

Full Sw.

Gt.

Sw. *molto rit.*

D.S.

THE SANDMAN

The Sandman is coming
So shut your eyes tight,
Or sand he'll be throwing
In your eyes to night.

ORA HART WEDDLE

An interesting Grade 1 piece.

Andante M. M. ♩ = 76

mf

a tempo

ritard.

Fine

D.C.

BE NEAR ME FATHER

RAYMOND HAZLITT

WILLIAM M. FELTON

Moderato tranquillo

Be near me in the morn-ing When ling'ring shadows flee, When o'er the hill-top the sun-rise I stall

see; The road is hard to journey, Be near, be near me, I can-not find the path-way, Be

thou my bea-con guide I cannot find the path-way, Be near me at my side.

All^o agitato Swift-ly breaks the tem-pest O'er val-ley dark and drear. Be near me Fa-ther, be

near me Fa-ther, With Thee I will not fear, With Thee I will not

li the hour of parting, The sol-enn mo-ment of loss, When

at the brink I fal-ter Up-hold me by the cross. Be near me, be near

me. When twi-light round me deep-ens, When dark-ness comes a-pace Be

near me Fa-ther, I ask to see Thy face; And as I cross the por-tals Be near, Be

near me, O then throughout the ag-es, When tears are wiped a-way, O then throughout the ag-es Be

near me Lord I pray, I can-not find the pathway, Be near me, at my side.

DREAM GARDEN

LILY STRICKLAND

THE ETUDE

With simplicity

mf I know a sweet scent - ed
There in that beau - ti - ful

mf *con Ped.* *cresc.* *rall.* *mf a tempo*

gar - den, O - ver the hills and a - way; Where flow - ers bloom and
gar - den, Dreams an en - chant - ed glade; Wait - ing for night to

cresc.

birds sing, All thru' the sum - mer day.. I wish I could take you
bring you, There in that fra - grant shade. I wish I could take you

cresc.

with me, Far off in the dis - tant blue: For Love is the name of my
with me, Un - der the star - lit skies: For Love is the name of my

f *ten.* *f* *dolce*

rall. *mf* *dolce e grazioso*

gar - den, It's flow - ers my thoughts of you. I wish I could take you there
gar - den, It's stars are your shin - ing eyes.

rall. *mf*

THE ETUDE

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with me, Far off in the won - der - ful blue, A - way on the beams of

f *accol.*

sun - light, To the land of our dreams come true! I wish I could show you the

f *accol.*

flow - ers, That bloom by the crys - tal streams: I wish you could gath - er the

poco rall. *poco allarg.*

fra - grance, Of my beau - ti - ful gar - den of dreams, I wish you could gath - er the

poco rall. *poco allarg.*

fra - grance of my beau - ti - ful gar - den of dreams.

rall. *D. C.*

PICKANINNY SANDMAN

THE ETUDE
Lyric and Music by
SARAH TALBERT

Slowly, with great tenderness

p Crooningly, very tenderly

THE ETUDE

Educational Study Notes on Music
in this Etude

By EDGAR ALDEN BARRELL

Spirit of Happiness, by A. L. Brown.

An unusual and excellent title for a very charming piece. It is not to be played faster than the indicated section there is much effective in the B-flat section. The key is in E-flat. Mr. Brown, who by the way lives in East Philadelphia, Pennsylvania, excels in melodic tenderness and also in his economy of means.

Valse Etude, by Frederick A. Williams.

Three etudes in measure five, six, and so forth, the right-hand quarter notes must be played, while the eighth notes are being played. The common tendency would be to let the note the repeated A's and C's fall. The second theme is perhaps the best of the piece. It is in a smooth, legato manner. The trio in B-flat rounds out the form artistically.

Camille, by C. W. Kern.

This piece, by the well-known composer, Carl Wilhelm Kern, is most excellent material for teaching a recital. There was once a play called "Camille" it is still given a hearing occasionally by deperate stock organizations, which was especially noted for its intense emotion. If you try to associate melodrama with this little composition you will find it to be a very good mistake. What it is really is a delightful ballet music, and it is an intimate knowledge of the dance and a stringing of melody.

Troops on Parade, by Richard Krentalin.

This piece, which is really a staccato exercise, is a very excellent hand effect. As frequently happens with fourth music, the second and the very much simpler than the first. The composer, Primo, still, there are certain suggestions in the piece which are not to be studied carefully for accentuation and phrasing. The piece is in the sub-dominant key and is especially pleasing.

Zingarelli, by Georg Egeling.

A sketch of Herr Egeling's life and activities recently appeared in these columns. The work "Zingarelli" is, of course, Italian and means "Gypsy Dance." It is derived from "Gypsy."

A Rag Bag, by Henry F. Gilbert.

The very noted American composer, Henry F. Gilbert, was born in 1865 in Somerville, Massachusetts, and lives at present in the neighboring city of Cambridge. A pupil of William Macdonald, he has been for many years, Mr. Gilbert has himself great reason as a writer for the composers. He is especially noted for his ballet, "The Dance in Place Grey," and the writer of this column will remember the creation that composition received when it was played by the Boston Symphony Orchestra some few years in the past.

In Old Vienna Style, by Hans Protiwinsky.

The "lyric soul of melody" and the soul of Vienna have always been on very good terms and nothing could be more beautifully lovely than some of the Viennese refrains. Protiwinsky, being a resident of Vienna, is ideally situated to pass on to us some of the best of the Viennese style. It is a very modest composition with no pretensions in the way of length or difficulty, it yet has definite appeal and a diatonic charm which endears it to our hearts at once.

Fascination Waltz, by M. W. Gallup.

Phrases this melody exactly, to obtain the great est expression.

Reel, by James H. Rogers.

The "reel" is an old English word meaning a rolling or whirling. It is akin to the Celtic word "reel." The Scottish Highlanders, being particularly devoted to this dance, we must admit that in this connection, and of the dance as the "Scottish Reel." So much for etymology.

Allegretto, from Sonata, Op. 14, No. 1, by Le van Beethoven.

The tonality scheme of this allegretto is: E major, major, minor. This sonata, dedicated to the Baroness von Browne, was composed in 1797 or 1798. It is very classical in character, and resembles a good deal the style of Haydn. It does not do justice much of the real Beethoven or his individuality and character, but nevertheless it is very lively music.

The Big Bass Singer, by Walter Rolfe.

This is generally something so very solemn about a bass voice as to appear monstrous to most of our ears. It is not a downright "solennitas." Why this is, we do not know, but we are certain that Mr. Rolfe has been extraordinarily successful in his treatment of the bass singer.

The Circus Parade, by Frank H. Grey.

This piece is from the suite "Circus Days," of which two numbers have been mentioned. The theme of a circus parade is one of the most popular in music. The parade is a scene of children, generally the parade is a scene of children, generally the parade is a scene of children, generally the parade is a scene of children.

Impromptu Serenade, by Theodore Lack.

Marie Theodore Lack was born in Paris, France, in 1846; he died in Paris, November, 1921. A pupil at the Paris Conservatory of Music, he was, in 1864, and was immediately promoted to the teaching staff of that institution where he taught until the time of his death.

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FOR SOME time past, much attention has been directed toward the phenomenon of "Jazz." This Evening devoted considerable space, editorially as well as in contributed articles, to discover if possible what the jazz means and whether it is leading. Perhaps the most significant statement, reflected in various forms, has been that the thing that matters is not so much the jazz music as the jazz mind that prompts its production and consumption.

In other words, jazz is simply a phenomenon attending a state of mind, or, perhaps, rather, a state of nerves. The great public demand for jazz, for more thrills and ever more and more jazz does not necessarily supply the thrills, but it serves as a mild and in the main harmless sort of safety-valve that lets off steam in a noisy and more-or-less primitive way, thus saving the machine from more baneful consequences. Everything about our mode of life stimulates more or less, sometimes in one direction, sometimes in another, but the dance with its attendant (or, perhaps, more properly, provocative) jazz serves as a sedative to over-wrought nerves.

Such, or some such explanation of the jazz-eraze is advanced for our consideration. Perhaps the diagnosis is correct. Unfortunately the attack is too violent to have any great staying qualities. Given a new thrill, jazz will more than likely go the way of its antecedents, and a few decades back, "Rag-time" and other still more ancient epiphenomena. The wise point of view is one which refuses to become excited or alarmed about it, but considers it as one of the frequent re-occurring phases of musical crowd-psychology.

A more serious matter is the fundamental mass-feeling which underlies such a craze. Is this morbid, and threatening? Again it is too violent that there is little cause for alarm. The fact is that, for the first time in history, music is becoming a truly democratic art. No longer to be said, the truly democratic art, but I must not forget the "movies." For unnumbered centuries, music was an aristocratic perquisite, fostered by the rich and the noble, often tends to a too-great diversity of interests. This makes for versatility and musicianship. It is true, but often also finish. More serious is the lack of community of interest in the profession, which arises from the condition made possible by the whole business of popularizing music, and taste is still in large part crude or entirely absent. Yet, there is no denying that music of a kind, due to exploitation in many ways, has entered into nearly every life.

Naturally such an awakening, for it is scarcely less, has resulted in turning up much long-buried soul, and in the many elements which, for the time being, are distasteful, not so say noisome, but whose very decay brings them into the realm of the useful and worth-while. It is well to remember that Folk-song has long since established its honorable place high up in the category of the musically good. But what is Folk-song and Folk-music but popular music, the People's music (the composer being long since forgotten) for it has grown out of the soil without the intervention of a guiding Master's hand. It is perhaps not wise to push the analogy far, but one cannot help but feel that, in view of the peculiar psychological conditions of our time, jazz (or whatever name the latter popular-music wave may bear) is only a natural phenomenon and not in any real sense harmful.

The Organ Particular Affected

PROBABLY no profession has been more shaken up in the whirlwind of progress than that of the organist. This statement may be questioned, but it is

The Organist's Etude

Edited for May
By J. LAWRENCE ERB

It is the Ambition of THE ETUDE to make this Organ Department
"An Organist's Etude Complete in Itself"

Whither Are We Drifting?

THE question whether it can be refuted. Even the religious ministry has scarcely understood the critical analysis or faced the violent readjustments through which the forward-facing organist has passed and is passing. In most other professions, the practitioner serves one master; but the organist, in the main, serves two, his art and the particular institution to which his art is tributary.

Due to its cumbersome size and consequent cost, the organ is seldom a home-instrument, the private property of an individual and under his exclusive control. True, some wealthy amateurs are the fortunate possessors of organs of greater or less artistic excellence, but, in the great majority of cases, these persons are not themselves organists. True, also, many organists are rightly in sole and undisputed charge of the instruments upon which they perform; yet almost invariably these institutional instruments are, by the very terms of their existence, destined to a definite and more or less limited function. Consequently most organists lead professionally a sort of *hyphenated existence*. We think of them as church-organists, or college-organists, or "movie"-organists. Even those fortunate wanderers, the recital-organists, must cast a doubly hyphenated existence.

Now it does not follow that the condition described is necessarily a total liability, nor, for that matter, a liability at all, for, if truth were told, the organist often tends to a too-great diversity of interests. This makes for versatility and musicianship. It is true, but often also finish. More serious is the lack of community of interest in the profession, which arises from the condition made possible by the whole business of popularizing music, and taste is still in large part crude or entirely absent. Yet, there is no denying that music of a kind, due to exploitation in many ways, has entered into nearly every life.

Selecting a Special Field

BEARING in mind, then, the hyphenated nature of the organist's profession and the dissimilar character of its various phases, it is interesting to understand the "why" of the unsettled conditions among organists and to consider how organ playing may and should develop in the immediate future. Assuming that the present tendencies will continue with little change for some years to come, it seems only logical that organists should early in their careers select that phase of their work which is congenial to them and should focus their attention more particularly upon it. The violinist may have the mental equipment to carry up activities in

question of a career. No person has a right to plan for a life-work without considering whether or not it will support him, will pay the butcher and the doctor, the baker and the haberdasher, the landlord and the garage-man.

The "movie" organist is undoubtedly the best paid at the present time—when he has a position. Those engaged in providing entertainment, amusement, recreation, represent in their various phases the most highly paid people in our social organizations, also those having the least stable ties. The "star" of today may be the "down-and-out" of tomorrow, through no fault of his own, but simply because the public taste has changed. But what he lacks, his luster commands the universal gaze. Hence, the "movies" have enlisted the services of a large proportion of the ambitious organists, especially of the younger generation.

The Recital Organist, like the virtuoso in any direction, is an object of envy because he occupies the center of the stage whenever he appears. The spot-light plays upon him, and his name is seen in the public prints. He becomes to some extent a public idol and is regarded with the awe that a "Big Name" invariably inspires. However, he, too, suffers from the fickleness of public taste, though his hold is more certain and the permanence of his position more secure than that of the "movie" organist. He, too, receives large fees, and pays heavily for advertising and managerial services. Both "movie" and recital playing are genuine, if somewhat artificial, careers, in that they are capable of providing a livelihood or more for their practitioners.

The Church Organist is in a different class. His career is one of security. His department has contained discussions centering about the remuneration of church musicians, especially organists. Fresh interest in the subject has been kindled by the action of the Committee of Philadelphia Organists who, a few months ago, after much deliberation, announced the opinion that the church organist is entitled to a salary, and to voting. This minister. On this basis, the church which pays its organist \$8,000 a year should pay its organist \$2,000. Note, however, that this report was made to indicate what should be the standard of salaries for church-organists, not what it is. In actuality this falls in almost every case far below the indicated percentage.

Church-Organ Playing As a Career

NOW WHAT does all this mean when we turn into terms of the career of a church-organist? It is a favorite saying that our clergymen are underpaid. Nobody seems to dispute it. What, then, would say about the organist as a church-organist? It is a favorite saying that the clergyman's salary is too low, or, as at present, considerably less. Obviously, from the standpoint of a living-wage, there is scarcely to be found such a thing as a career as such church organist. He (or she) who aspires to serve the church must realize in advance that such service must be distinctly a side-issue (or an altruistic venture).

It is a matter how idealistic the organist nor how truly anxious he is to do fine things for the church, the economic impossibility of the situation balks him every time he enters into the contemplation of churches is the compensation sufficient to command even a major portion of the organist's time, to say nothing of the time he must devote to his entire range of the church, of music, as does the clergyman to the ministry of religion. Yet there is probably no one thing which is more essential to the success of a high-grade organist than the enthusiasm that music is in its every phase, demanding specialized and efficient talent of a high order.

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At first blush it seems easy enough to adjust the status of the church musician: let the church pay what it can or will and get the best talent available at the price, and let the musician give what he can and get the most for the money. Such, in fact, is, to a considerable extent, the scheme as it works today. But few seem to be satisfied with the status quo, and small wonder. In these days when education has been taken over by the schools and charity by the charity organizations, when the Bible School (or whatever you call it in any particular parish) is conducted by lay experts (more or less) and the business of the parish is run by a Board of Trustees, it would seem as though the traditional functions of the musician had been pretty well narrowed down to preaching a sermon or two each week and to officiating at public worship. Such a program might appear to the observer as scarcely enough to occupy the full time and energy of a trained scholar. Soap judgment might well decide that the minister is a part-time job, the same as the musician's. The two do not appear upon him, and his name is seen in the public prints. He becomes to some extent a public idol and is regarded with the awe that a "Big Name" invariably inspires. However, he, too, suffers from the fickleness of public taste, though his hold is more certain and the permanence of his position more secure than that of the "movie" organist. He, too, receives large fees, and pays heavily for advertising and managerial services. Both "movie" and recital playing are genuine, if somewhat artificial, careers, in that they are capable of providing a livelihood or more for their practitioners.

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The "Musical Minister"

FRANKLY, it is not easy to find a person qualified to serve as musical director (some prefer the title, "Musical Minister") in a church with high ideals. He must not only be a good performer on the organ, but he must play the service with taste and sympathetic understanding. It may sound well among his professional brethren to poke fun at much of the worship-music of the day, but a more discriminating attitude, well incited with understanding, is needed in one who must be a Musical Minister. Even the musically "light-weight" Gospel Hymn has its uses, though to the musician these may not always be apparent.

The Musical Minister must be a good organizer and "mixer," for it is his business to attract and harness to the service of his parish the wary and the diffident, the blasé and the over-lazy, as well as the musically enthusiastic or the religiously devoted. He must, of course, know his business as a choir-director, including a wide acquaintance with varied literature of religious music of all kinds, and he must have more than a smattering of knowledge about the human voice, its use and abuse. For he must discover, conserve and develop singers as a matter of course, and that does not come by the grace of heaven. He needs to be somewhat adept in the handling of group-singing; some knowledge and experience of pedagogy would not come amiss, and, especially, he must be a successful applied-psychologist among a wide range of humans of all types and ages. He cannot be ignorant of the oneness of God, and at least in their simpler uses. In other words, he, like the clergyman, must be "all things to all men."

For such a person there is a career as a church-musician. In a small, lucky college or church, one may come along up first; for the college, too, calls for some such list of qualifications in the men who serve it. A person properly qualified can usually find a position, though it may be a little trouble, and an opportunity to begin the development of a scheme of musical ministry, either within the church or without it. If he has been an all-around man settling down, so that he has located in a community of sufficient size and resources to justify the hope of a career, the working-out of the scheme is simply a matter of time and staying on the job. Some organists change too frequently to become properly rooted anywhere. Others, having acquired a position, are content to "hunker down the job." But the church organist who has the equipment and is willing to work in co-operation with others, and who has within him the possibilities of growth, has undoubtedly the opportunity for a career of real success and not a little distinction.

However the picture is not so hopeless as might appear at a casual glance. Many a church has awakened, at least in part, to a realization of the power and place of music and has honestly tried to secure competent musical leadership. In many churches success has crowned the efforts of those co-operating to develop the musical resources for worship purposes, primarily, though not without a thought, too, of the social advantages involved.

Says Mary Ann Perkins: "Sally Hobbs has broken her engagement with Theophilus Jenkins since he has sent to the conservatory of music to study pipe-organ. She says Theophilus has wrote her that he never to pedal his organ and she said she had no use for peddlers now."

Music.

Borrowed Hymn-Tunes

For appropriating a good tune wherever it may occur. The student hymnists are full of practical examples of borrowing, and some, by reason of long and honorable service, are not even identified as to previous affiliations. The stock argument against borrowing is the one last mentioned for it, namely, that while music is essentially and intrinsically new, it is not new to the church, too, in all its branches, offers ample justification for taking over music from all sorts of antecedent relationships. Moreover, the established fact that music is, in itself, never laid morally, apart from its associations, serves to bolster up the argument

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(Continued on Page 389)



The Home Beautiful creates a Grand

GIO. PAOLO MAGGINI a fac-simile of whose labels appears below, is one of the great outstanding names on the roll of honor of the famous violin makers of Italy, who developed the violin as we know it today.

Maggini belonged to the Brescian school of violin making, the founder of which was Gasparo da Salo, of Brescia, who is generally accepted as being the founder of the Italian school of violin making. Gasparo da Salo was Maggini's teacher in the art of violin making.

Maggini's first work betrays somewhat of the crudeness of da Salo's, but later on he improved wonderfully, as he had an opportunity of studying the wonderful finish of the violins of the makers of Cremona, and under Italian city, where the art of violin making was brought to its highest point.

Gio. Paolo Maggini in Brescia.

A well-known authority says of the influence of Maggini on the art of violin making, "Maggini exercised a very powerful influence in the early history of violin building. He found the violin in an undeveloped state and left it practically as we have it to-day. He also gave us the modern violin and violoncello. Through the century and a half of violin making following his career, the principles laid down by him—his model, *f* holes and varnish—are manifest in the work of any of the Italian makers, including in that of Joseph Guarnerius del Gesu."

The work of Maggini may be divided into three periods. In the first period it shows something of the roughness of his teacher, da Salo. The corners, *f* holes, edges and scrolls were rather crudely designed and finished, and the wood cut into the slab as regards the backs, sides, bellies and heads.

In his second period Maggini abandoned his habit of cutting the wood on the slab and made his purfling lines, heightening the edges and finished his violins much more carefully.

Third Period

His third period is marked by a much more finished and elegant style, with a high type of artistry shining in every line of his violins. This change is believed to have been brought about by his close study of the work of the Cremona makers, whose fame was beginning to fill the land.

Maggini was one of the first violin makers to use corner blocks, and one of the chief characteristics of his violins is his use of double purfling, although a few of his violins were made with single purfling.

Maggini violins are distinguished by their large size, making them somewhat hard to play at first, until the player becomes accustomed to them. They measure in length of body 14-16 inches, which is 9-16 of an inch larger than usual violin measurements. The width of the body is, at the top, 6-14 inches, and across the lower portion of the body, 8-9-16 inches.

There is an immense number of violins in existence bearing Maggini labels, but of these all but an extremely small number are counterfeits. Genuine Maggini violins are extremely rare, one authority estimating that there are only fifty in existence in the entire world, of which only four are in the United States. However, as is the case with the violin makers of Cremona makers, the number in existence is more or less conjectural.

One peculiarity of Maggini is that he never dated his violin labels, as will be seen by the fac-simile which heads this article. In this he differed from the great majority of other Italian makers who invariably put the date on the label of each violin as it was finished. Maggini placed

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Gio. Paolo Maggini

his labels near the center of the instrument.

The tone of the best specimens of Maggini is somewhat dark and somber, but rich, sympathetic and of good volume. Genuine Maggini's quite valuable account of their rarity and beautiful tone.

Very little is known of this great maker's early life, as the art of violin making in the middle ages was considered hardly of sufficient importance to attract the attention of historians. A document has been found showing that he was born in 1581, and that at the age of twenty-one he was still a pupil of da Salo. It has also been traced that his father, during his son's early life, moved to Brescia from Botticino, a village distant about one hour's ride.

Maggini died in 1631 or 1632, possibly of the plague, which was ravaging Brescia at that time and which, no doubt, accounted for the fact that no record of his death was made.

An Important Bowing

A READER of the Violinist's Etude, who has kindly seen to recognize the importance of fundamental bowings, writes:

"Will you kindly give me a good exercise, the best you know, to develop control of the bow? I have been advised that straight bow strokes on the open strings, one minute to each bow stroke, is good for control. I should like a good exercise that I could use daily in addition to my regular study of the violin."

The long bow strokes mentioned by our correspondent are known as "minute bowings." Casorti in his work on bowing gives an exercise consisting of forty whole notes, which it is expected will take four minutes to play, one minute to each whole note. However, it is extremely difficult to do a stroke lasting a full minute—sixty slow counts to each stroke. Very few achieve such low control as to be able to keep a steady tone going with such an extremely slow motion of the bow. It is like "slow motion" work in the movies, more interesting than it is practiced.

First Practice

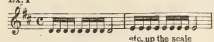
THE VIOLINIST STUDENT should not attempt such slow motion at first. At first he should practice counting 8 slowly to each stroke, then 12, then 16, then 24. This will give the required bowing control. The first few weeks of this work can be done on the open strings, after which it is a good idea to use the notes of the scales for the purpose. All the major and minor scales should be studied in this manner, thus accomplishing two purposes, the sustained bowing and the correct intonation and fingering of the scales. The study of scales in this manner is of the greatest and most fundamental importance.

It is so important to master all bow strokes required in violin playing that it is rather hard to single out one particular, all-important bowing exercise for our correspondent in addition to the "minute bowing." However, I am inclined to believe that the following exercise is the most necessary for daily practice by the student until he

Some of the imitation Maggini bears the labels, "Pietro Maggini" or "Santo Maggini," but such great violins were not made until after the death of Maggini. Pietro died in infancy, and he never had a son named Santo.

Many readers write to the Violinist's Etude giving copies of the labels in their possession. The violinist with a written description of the appearance and quality of the violin, and ask if they are genuine. Of course, it is impossible to decide whether or not an old Italian violin is genuine without seeing it; so our readers are advised to submit such violins to an expert who must actually see the violin before pronouncing it genuine or counterfeit. However, the extreme rarity and value of Maggini violins make it almost impossible of luck for a genuine specimen to be offered for sale at a small price. Real Maggini violins are practically all in the hands of professional violinists, dealers in old violins and rich collectors.

completely masters it, since it lies at the very root and foundation of bow technique. Ex. 1.



—etc.—up the scale

This study involves wrist bowing, or hand bowing from the wrist as it should be called, alternating with full bow exercise. In the above example, the eight sixteenth notes of the first measure are played with short strokes at the frog, entirely from the wrist, with the forearm and elbow still. The half-note is then played with the whole bow, which brings the bow to the point. The sixteenth notes in the second measure are played at the point of the bow from the wrist, followed by the half-note with full bow, back to the frog. This process is kept up between frog and point, always playing eight sixteenth notes with the wrist, alternating with frog and point with full bow strokes between. Do this on the scale, both ascending and descending.

This exercise could also be adapted so as to give practice on wrist bowing in the middle of the bow, by using half bows from frog to middle, or point to middle, with wrist strokes at each end of the half bows.

A Difficulty

STUDENTS often find the greatest difficulty in getting a free motion of the wrist, but it is of such extreme importance in getting a good technical command of the bow, that I should consider it time well spent if a pupil should spend a dozen minutes with a first-rate teacher devoting the entire time to learning wrist stroke. I have known no end of violin students who have played all their lives but who never succeeded in doing wrist stroke correctly. A violinist is trying to play without the wrist stroke like an auto without springs; the going is sure to be rather "bumpy."

There are two aids in achieving the wrist stroke: one is to have someone hold the

player's forearm close to the wrist while he is trying to learn the wrist stroke; another is to rest the elbow on the edge of a bookcase or other article of furniture convenient to hand. This prevents motion of the whole arm.

In the above exercise, after a few weeks' preliminary work on open strings, the notes of the scale can be used instead of the open strings. All such work should be without music, so that the student can watch his own performance, and see that everything is going right.

Analysis of a Beautiful Tone

By James A. Harrison

Part II

The Bow

AS THE TONE is produced by the drawing of the bow hair across the strings, a careful study of this movement is important in the search of a beautiful tone. The violinist on the bow hair addresses the string and pulls it until the tone is too much. The string then springs back into place, as again caught by the bow hair and pulled. In this way the vibrations of the string occur.

A beautiful, singing tone must be free from any suspicion of horse hair making contact with gut, steel or aluminum. The tone and drooping its beauty is a racking monotony of high pitched nervous tension. It nevertheless is an essential to expressive playing, if used with discretion. It should be regarded as a luxury, to be used only occasionally. In this way it will justly earn its, more pressure being applied on the bow after the latter is on the string. The long stroke of the artist seems to come out of nothing and gradually carries it, more pressure being applied the exact second that the stroke actually starts, so delicate is the beginning.

A crescendo or decrescendo offers great difficulty in practice, and is even more difficult in the following: rule is all-important in this respect. Use very little bow, when the tone is soft; and more bow and pressure as the tone increases. Here the student can experiment in tone shading by practicing strokes near and away from the bridge. As the bow is heavier at the tip than at the point, more pressure must be brought to bear upon it when using its lighter end.

As the most difficult and perhaps the most important stroke of the bow is the long stroke, this should be given the most careful study by the budding artist. Strict attention should be given to the light start, swelling gradually into a leader in the middle of the stroke. Subtle control of the bow necessary for a correct start of the long stroke than the daily study of artificial harmonics. These give correct hand and arm a light and airy motion, practically unobtainable otherwise, as well as ensuring perfect intonation. While on the subject of the bow it is strongly advised that the violinist change the hair on an average every three months, and different kinds of rosin be not used. These seem only minor matters; but the violin is a delicate instrument, and its tone is greatly marred by bow-hair, rosin and greasy and by a mixture of several kinds of rosin.

The Left Hand

WHILE THE BOW is the real tone producer, it really records the work of the left hand. If the latter is not perfect, it is of no use to the player. It is his duties again, it is impossible for the bow to do what is required, no matter how fine a bowing technique is possessed by the player. The chief of the tribulations the left hand makes to the player is its case for a generation till, when his

THE ETUDE

finger pressure, the portamento, and the vibrato.

Perfect intonation is acknowledged to be the most difficult part of violin study that can be taught. There are no keys, the student cannot to guide him where his fingers should touch the strings; and, for the learner especially, the work of the left hand is more laborious than that of his fellow student on the piano, corset or guitar—as examples. The surest and quickest road to correct intonation I have yet encountered is Siegfried Elkerhard's "Violin Intonation." This work contains a series of original and novel exercises and argumentative text that will put the student on the royal road to success.

One essential factor in the development of correct intonation is the practice of keeping the disengaged fingers on the strings as much as possible. This is impossible if the vibrato is used continuously, which is one reason why the latter practice is apt to breed faulty intonation.

Pressure and Tone

FIRM PRESSURE on the strings is essential to obtaining a good deep tone, although cases arise when this pressure is

The Vibrato

ALTHOUGH too much vibrato mars the tone and droops its beauty in a racking monotony of high pitched nervous tension, it nevertheless is an essential to expressive playing, if used with discretion. It should be regarded as a luxury, to be used only occasionally. In this way it will justly earn its, more pressure being applied on the bow after the latter is on the string. The long stroke of the artist seems to come out of nothing and gradually carries it, more pressure being applied the exact second that the stroke actually starts, so delicate is the beginning.

A crescendo or decrescendo offers great difficulty in practice, and is even more difficult in the following: rule is all-important in this respect. Use very little bow, when the tone is soft; and more bow and pressure as the tone increases. Here the student can experiment in tone shading by practicing strokes near and away from the bridge. As the bow is heavier at the tip than at the point, more pressure must be brought to bear upon it when using its lighter end.

The Painful Practicer

By H. E. S.

WE ALL know the "painful practicer." In some distorted position, with strained fingers and scraping bow, he stands and grinds out notes for hours as an organ man grinds out tunes. When the ordeal is at an end, he turns off the metronome, gives away his violin with a vague notion—if he thinks at all—that he has accomplished one solitary thing. There is just one recourse for such a person. He should forbid his body to practice until his mind agrees to practice with it. He should stand in front of his

The Old Viols of Cremona

THE MOST beautiful tribute to the old Italian violins of Cremona to be found in any language was written by Oliver Wendell Holmes, one of America's most famous poets. It is found in the "Autocrat of the Breakfast Table," and is a masterpiece of poetic ideas expressed in prose.

"Viols, too—the sweetest of instruments—the divine Stradivari—played on by ancient maestros until the bow-hand lost its power and the flying fingers stiffened. Dequeathed to the passionate young virtuosi who had no other aim than to make their hidden love, and cry his inarticulate longings, and scream his untold agonies, and wail his monotonous despair. Passed from his hand to the cold virtuoso, who for the sake of his case for a generation till, when his

varied. In quick bowing the fingers of the left hand should not exercise so much pressure to give the neatest effect. Exactly how much pressure should be used cannot be prescribed and can be determined only by experiment, no two persons possessing hands exactly similar in shape, strength and length of fingers.

The use of the different positions on the violin not only enables the player to reach the highest registers and to play double stops and harmonics impossible in the first position, but also to increase the richness and beauty of his tone to an amazing extent. The student play Beethoven's "Minuet in G" while in the first position, then play the first, third and fourth, noting the difference. The change of position should be free from any suggestion of hesitation and awkwardness. Whilst the change is heard in some cases, the student must also increase the habit of slowly sliding his finger along the string and thus emitting a long drawn-out tone.

The choice of fingering is more or less a matter of individual selection. A good rule is to keep on one string as long as possible. Two well-known examples of this are Beethoven's "Cavatina" and Bach-Wilhelm's "Air for the G String."

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